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DOCTOR WHO MAGAZINE™

Issue 203
1st Sept 1993
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INVASION OF THE DINOSAURS

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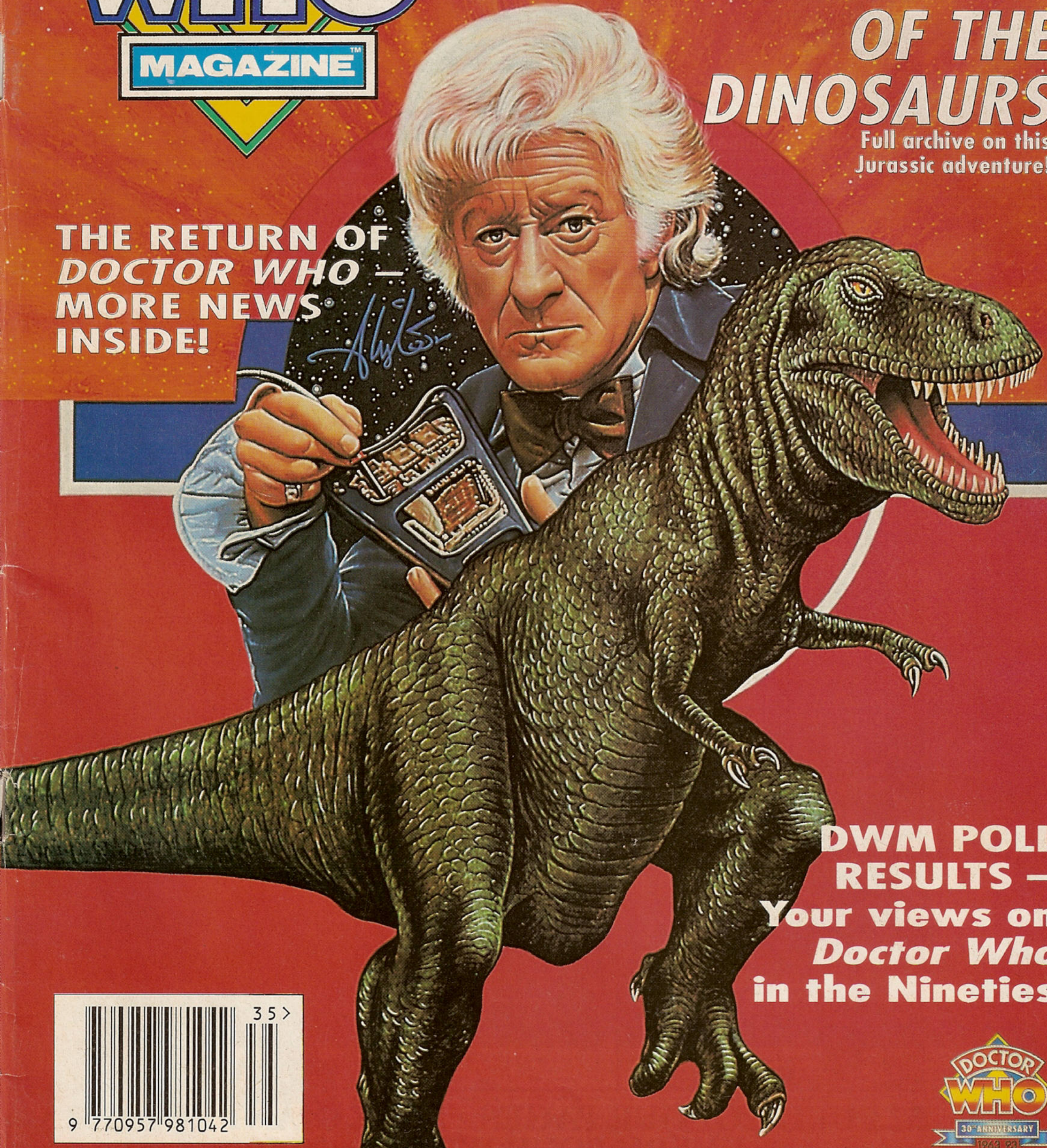

THE RETURN OF *DOCTOR WHO* – MORE NEWS INSIDE!

DWM POLL RESULTS –
Your views on *Doctor Who* in the Nineties

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DOCTOR WHO
30th ANNIVERSARY
1963-93

60's 70's 80's 90's

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contents

MARVEL COMICS
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Issue 203
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INVASION OF THE DINOSAURS
THE RETURN OF DOCTOR WHO — MORE NEWS INSIDE!
DWM POLL RESULTS — Your views on Doctor Who in the Nineties

GALLIFREY GUARDIAN..........................4
As pre-production gathers pace, shooting on the Thirtieth Anniversary *Doctor Who* special draws ever-nearer. All the official news and latest merchandise details on the world's longest-running sci-fi show!

READERS' POLL RESULTS.............8
A huge response to our recent poll showed you have an opinion on everything from Russell's Rateometer to Roberta Tovey's mini-kilt. Confused? You will be.

DIRECTING *WHO*..................................13
The conclusion of Marcus Hearn's interview with top director David Maloney. David describes the difficulties presented by some of his finest, and most controversial, *Doctor Who* work.

PARADISE FIVE.........................16
A missing *Doctor Who* story from the pen of the creator of *Sapphire and Steel*. With illustrations by Paul Vyse, Jamie Woolley presents P.J. Hammond's cautionary tale of free holidays . . .

ACTING THE PART..............................19
Long before she was Rene's "stupid woman" Carmen Silvera was Clara, the Queen of Hearts, and Mrs Wiggs . . . Stephen O' Brien investigates.

TIMELINES..............................20
Your letters and views on the many aspects of *Doctor Who*.

ARCHIVE...23
Andrew Pixley strays into tyrannosaur country to brave 1974's *Invasion of the Dinosaurs*. Another pull-out-and-keep Fact File.

COMIC STRIP...........................31
The first instalment of a new four-part adventure. The Doctor and Benny, now re-united with Ace, travel to Earth and meet an old friend. Or do they . . . Written by Warwick Gray with art by Colin Andrew.

ACTING THE PART.............................40
Ssss . . . Alan Bennion . . . sss . . . talks scaly Martians sss . . . with Andy Lennard and sss . . . Mark Crowder. Ssss . . .

SOUNDHOUSE..........................44
Austen Atkinson-Broadbelt looks behind-the-scenes of *The Stones of Blood* and *Timelash* with Liz Parker.

PRELUDE..46
Nigel Robinson takes the Doctor and Ace on safari in the prelude to his forthcoming *Doctor Who The New Adventures* novel: *Birthright*. Illustrated by Phil Bevan

SHELF LIFE..............................48
Craig Hinton examines furry monsters, scaly reptiles and blobs in bonded polycarbide shells. But who is Jon Pertwee's dentist?

FRONT COVER
Alister Pearson's new cover for Malcolm Hulke's *Invasion of the Dinosaurs* novelisation, reproduced with thanks to Target Books.

FREE POSTCARDS
Our series of free gifts continues with more reproductions of Alister Pearson's stunning book covers.

This issue's competition entries should be sent on a postcard or back of a sealed envelope, clearly marked with the competition title, to: Doctor Who Magazine, Marvel Comics UK Ltd., 13/15 Arundel Street, London, WC2R 3DX, England. Entries must arrive by second post on 14th October 1993.

For display advertising call Jane Smale on 071-497 2121, or fax on 071-497 2234

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Promotions: Fiona Moscatelli Editor-in-Chief: Paul Neary

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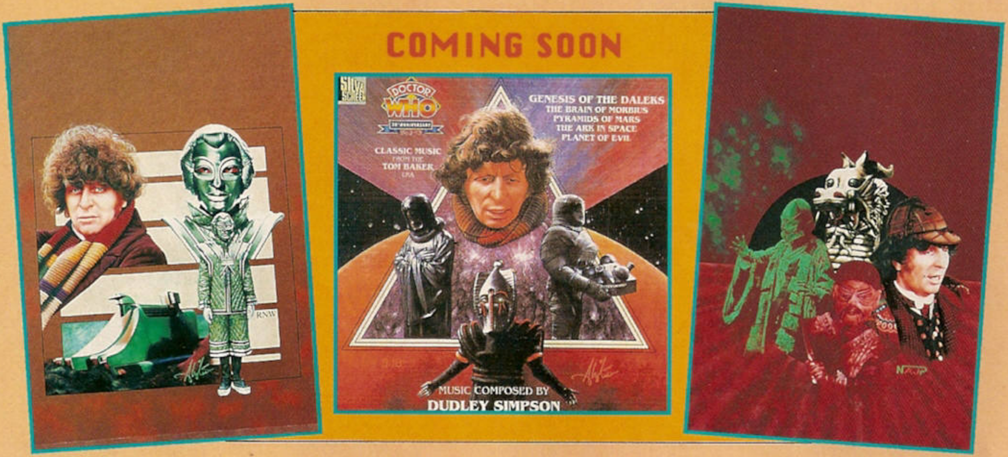
Gallifrey

THE BBC CANCEL
THE DARK DIMENSION
TURN TO PAGE 39


COMING SOON
SILVA SCREEN
DOCTOR WHO
30th ANNIVERSARY 1963-93
CLASSIC MUSIC FROM THE TOM BAKER ERA
GENESIS OF THE DALEKS
THE BRAIN OF MORBIUS
PYRAMIDS OF MARS
THE ARK IN SPACE
PLANET OF EVIL
MUSIC COMPOSED BY
DUDLEY SIMPSON
RNW

***30 Years at the Radiophonic Workshop* is the excellent new BBC CD of *Doctor Who* sound effects and music released this month. Tracks include the original TARDIS take-off from *An Unearthly Child*, through Quarks exploding, Autons firing, Ogri marching and Light petrifying someone from *Ghost Light*, via music from *Timelash* and *Paradise of Death*, this eighty-eight track compilation is a must for *Who* fans. The cover, for those wondering, features Daphne Oram who set up the Workshop in 1958 and Richard Attree, neither of whose work actually appears on the CD! We have *TEN* copies of the CD to give away in this *FREE* competition, courtesy of the BBC Audio Collection. Just put your answers to the questions below on a postcard or the back of a *sealed* envelope and send it off to: FX Xcitement, at the address on page 2. Entries should reach us by 14th October 1993. Usual Marvel competition rules apply and multiple entries will be erased!**

1: Who composed the music for *Timelash*?

....

2: Which story features the Quarks?

....

3: Which Radiophonic Workshop composer, responsible for re-working the *Doctor Who* theme in 1980, has created the music for *Paradise of Death*?

....

Name: ....

Address: ....

....

..................................**Date of Birth:** ....

BBC
DOCTOR WHO
30th ANNIVERSARY 1963-93
30 YEARS AT THE RADIOPHONIC WORKSHOP
BBC
A BBC AUDIO COLLECTION TITLE

Guardian

EVENTS NEWS

Space Mountain III, the annual Clacton *Doctor Who* convention, takes place this year over the weekend of 23rd/24th October. Last year's event was highly recommended by **DWM**, so send an SAE to 9 Station Road, Kelvedon, Essex C05 9NW for more details.

The Who Shop in East Ham are holding a couple of signings to help celebrate *Doctor Who* this year. Following their Carole Ann Ford signing (see Data Coils on page 21) actors from *Remembrance of the Daleks* will be present on Monday 6th September to help launch the video of the story. As always, entry is by receipt from goods purchased on the day. Call 081-471 2356 for more details.

MERCHANDISE NEWS

Following on from the Spring 1994 *Doctor Who – The New Adventures* titles announced last month (*Tragedy Day* by Gareth Roberts [March]; *Legacy* by Gary Russell [April] and *Theatre of War* by Justin Richards [May]), Virgin Books have confirmed three more. June's release will be by *Lucifer Rising* co-author Andy Lane and is entitled *All-Consuming Fire*. This will be followed by a new, as yet untitled, novel by Terrance Dicks in July which has a historical flavour while August's release will be *First Frontier* by *White Darkness* writer David McIntee.

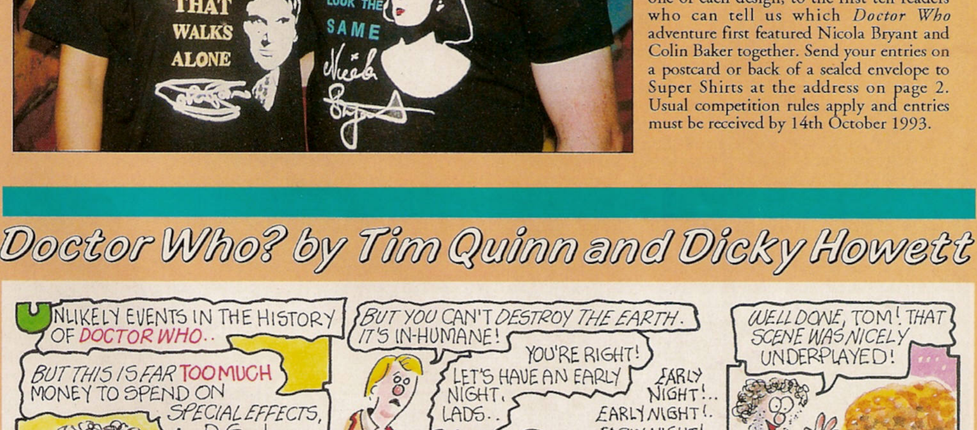
THE CAT THAT WALKS ALONE
ALL THESE CORRIDORS LOOK THE SAME
Nicola Bryant

The ever-busy Alister Pearson, currently illustrating *Horror of Fang Rock* and *The Invisible Enemy* for the latest Target reprints, is currently engaged on work for The Danbury Mint who are releasding a set of commemorative (and probably expensive) fine china plates. He is working initially on a seven Doctors and TARDIS picture as well as a Tom Baker solo. On top of this, he is currently working on the cover to Virgin's forthcoming *Resurrection of the Daleks* novelisation, provisionally scheduled for release in April 1994.

A new duo of T-Shirts are now available from GUDI Design. Featuring a new Colin Baker design and, for the first time, a Nicola Bryant design, the two are modelled below by the stars themselves.

GUDI are giving away TEN free shirts, one of each design, to the first ten readers who can tell us which *Doctor Who* adventure first featured Nicola Bryant and Colin Baker together. Send your entries on a postcard or back of a sealed envelope to Super Shirts at the address on page 2. Usual competition rules apply and entries must be received by 14th October 1993.

Doctor Who? by Tim Quinn and Dicky Howett


UNLIKELY EVENTS IN THE HISTORY OF DOCTOR WHO..
BUT THIS IS FAR TOO MUCH MONEY TO SPEND ON SPECIAL EFFECTS, D.G..!
BBC CHEQUE
NT
BUT YOU CAN'T DESTROY THE EARTH. IT'S IN-HUMANE!
YOU'RE RIGHT! LET'S HAVE AN EARLY NIGHT, LADS..
EARLY NIGHT!.. EARLY NIGHT!.. EARLY NIGHT!..
203
DICKY HOWETT
WELL DONE, TOM! THAT SCENE WAS NICELY UNDERPLAYED!
SKRIPT

BEYOND THE TARDIS

Compiled by Dominic May

Obituary: the original Ice Warrior Bernard Bresslaw died on Friday, 11th June aged 59 after collapsing in the dressing room at the Regent's Park Open Air Theatre, where he was appearing in Shakespeare's *The Taming of the Shrew* and the musical *A Connecticut Yankee*. Best known for performances in the *Carry On* films and *The Army Game*, he was equally at home in drama and in *Doctor Who* played Varga in *The Ice Warriors*. Last issue we reported the death of *Planet of Fire's* James Bate. It has now become clear that he passed away in May 1992 and not this year.

Doctors: Peter Davison has separated from his wife Sandra Dickinson and the couple are to divorce. He completed his run in *The Last Yankee* on 24th July (although the play continues until September) and is working on *Molly*, a high-quality drama series, written by and starring actress Carol Drinkwater for broadcast on the cable and satellite station, The Children's Channel. TCC has commissioned Quartier Latin of France to make the series and locations will include France, Germany, Poland and the UK.

Further to DWM 199, Colin Baker was whisked off to Prague for three days in early June for extra filming on *The Young Indiana Jones Chronicles* episode *Beersheba*, in which he plays an Australian general by the name of Chauvet. Executive producer George Lucas was so impressed with the episode that he demanded it become a two-hour episode and requested that Baker's part was rewritten to give him a better rôle.

Trevor Martin, who starred as the Doctor in Terrance Dicks' 1974 stage play *Seven Keys to Doomsday*, continues to work with the Royal Shakespeare Company, and is currently appearing in *The Odyssey* by Derek Walcott at the Barbican Pit, having recently completed work on the new *Doctor Who* radio serial, *Paradise of Death* for Radio 5.

Companions: A new musical, *Lust*, based on *The Country Wife*, opened at the Theatre Royal, Haymarket on 19th July starring Sophie Aldred as Marjorie Pinchwife and is set for an indefinite run.

Producers: Philip Hinchcliffe is to co-produce *Madeleine* with Nicolaus Mackie for Portman Films. Patsy Kensit and Lambert Wilson will star in the 19th century erotic thriller to be written and directed by Steve Gough. Filming commences in Spring 1994 in St Petersburg, which will double for 1857 Glasgow. This marks Hinchcliffe's feature film début.

Directors: Sarah Hellings of *The Mark of the Rani* is one of two directors working on the six-part *The Memoirs of Sherlock Holmes*, which continues Granada's long running series with Jeremy Brett and Edward Hardwicke playing the leads.

Miscellaneous: The latest Andrex kitchen roll advertisement has made absorbing viewing with Cyberleader David Banks.

Tony Selby, shortly to be seen as Sabalom Glitz in BBC Video's *The Trial of A Time Lord*, has been working on the next series of the Adam Faith series *Love Hurts* for the BBC.

The latest musical disaster to hit London is *Leonardo* at the Strand Theatre, the book of which was written by John Kane, who played Tommy in *Planet of the Spiders*.

CONVENTION ROUND-UP

1993 has already proved to be an exciting year for *Doctor Who* conventions in Britain, as fans prepare for the Thirtieth Anniversary. First off the mark was Bournemouth's *Blue Box*, over the weekend of 20th/21st May.

Taking place at the Posthouse Forte hotel in central Bournemouth and the nearby art college, *Blue Box* was the first event ever held in the mid-South West of England. An impressive guest list was undoubtedly topped by the coup of having Elisabeth Sladen at her very first fan-run UK convention to answer questions on her years playing Sarah Jane Smith. Topically enough, the evening before she arrived on stage in Bournemouth she had been in the BBC's Maida Vale studios recording the first episode of the new *Paradise of Death* serial, which provided both her and fellow convention guest Peter Miles (who returns to *Who*, once again playing the villain, in the same story) with lots of up-to-the-minute news and stories.

Also making a welcome appearance at *Blue Box* was Colin Baker, fresh from his first stint on *Indiana Jones* and preparing to return to Prague for more filming (see this issue's *Beyond the TARDIS* for more information). Colin talked enthusiastically about his brief but memorable tenure as the Doctor and even revealed that he had made a *Doctor Who* record to promote the series but the BBC never released it! Deborah Watling was on hand to discuss Victoria Waterfield's renowned leathery lungs, aided and abetted by her producer from that era, Peter Bryant. Director Christopher Barry and designer Ray Cusick discussed the early Dalek serials, while CyberLeader David Banks amused everyone with news on Andrex toilet tissue and his forthcoming novel, *Iceberg*. A clutch of *New Adventures* writers, and Virgin editor Peter Darvill-Evans, discussed the directions that the books are taking while actors John Woodnutt and James Bree recalled their work on various adventures over the last thirty years. Terrance Dicks, Barry Letts and Bob Baker were on hand to discus the Pertwee era.

Blue Box was an excellent first convention for its organisers and, above all, the attendees who really seemed to enjoy themselves over the weekend.

The following weekend saw *Manopticon II* take place in Manchester. I've attended a good number of *Who* events in my time, but I think I can honestly say that *Manopticon II* was the best organised, most smooth and enjoyable convention I've ever attended.

Once again, Deborah Watling, James Bree, John Woodnut and Colin Baker were in attendance, but the weekend was undoubtedly stolen by the delightful Anneke Wills, marking her *Doctor Who* convention debut with anecdotes and memories that were both fresh and honest. Joined by *Who* co-star Michael Craze, the two of them won the hearts and praise of everybody there as they remembered their days as Ben and Polly.

A different group of *New Adventures* authors faced questions about the books while Carole Ann Ford, Sophie Aldred and Nicholas Courtney discussed life as Doctor's companions Susan, Ace and the Brigadier, while Jon Pertwee and Sylvester McCoy were on hand (the latter in his usual anarchic manner) to discuss their times as the time traveller.

With *PanoptiCon* in London, *Inferno* in Edinburgh and *Space Mountain III* in Clacton yet to come, it looks as if *Doctor Who* fans in Britain have a great deal to look forward to. Meanwhile the convention organisers have a great deal of work to do to try and top *Blue Box* and, especially, *Manopticon II* for sheer entertainment and value for money.

Gary Russell

BACK ISSUES

Marvel are now able to offer a limited number of *Doctor Who* back issues to readers. The rates (which include postage, packing and handling) are as follows: UK £3.00; Overseas (Surface Mail) £3.60; Overseas (Air Mail) £4.60. To order, list the issues required and send a cheque or Postal Order for the correct amount (payments in British Sterling or US dollar equivalent only) to **Doctor Who Magazine** Back Issues Dept., PO Box 500, Leicester, Great Britain LE99 0AA. Please allow 28 days for UK delivery.

DWM 151 Graham Williams on *The Nightmare Fair*, The Fall Guys (stunt work) Part 2; South West England Location Guide; Yeti feature. Text Story: *The Infinity Season* by Abnett and Dolan.

DWM 166 Nicola Bryant interview; Behind-the-Scenes on *Mawdryn Undead*, Derrick Sherwin on UNIT and his era as producer. Strip: *Fellow Travellers*: 3.

DWM 167 Merchandise special; free flexi-disc. Interviews with director Waris Hussein and Peter Darvill-Evans. Special tribute material to Graham Williams by Anthony Read, Lalla Ward and Mary Tamm. Strip: *Darkness Falling* by Abnett, Sullivan and Farmer plus the first part of proposed *Doctor Who* newspaper strip.

DWM 172 *The Awakening* Archive including interview with writer Eric Pringle, designer Barry Newbery, Janet Fielding and John Nathan-Turner. Strip: *Mark of Mandragora: 4.*

DWM 173 Interviews with writer Graeme Curry and director Fiona Cumming plus Fourth Doctor fiction and *Party Animals* strip by Russell, Collins and Pini.

DWM 177 *The Visitation* Nostalgia; *Radio Times* - the Tom Baker Years; interview with Peter Ling. Strip: *The Good Soldier: 3.*

DWM 178 *Slipback* archive and recording feature. Sophie Aldred on *Ghost Light.* Interviews with Mary Tamm and *The New Adventures* novelists Terrance Dicks, Nigel Robinson and Paul Cornell. Brief Encounters - *Affirmative* by Read and *An Unfulfilled Dream* by Dunn - both illustrated by Vyse. Strip: *The Good Soldier: 4*

DWM 189. Free Postcards. The making of *Shada* with Douglas Adams, Pennant Roberts and Tom Baker. Interview with Rona Munro. Cybermen - the ultimate monsters? Brief Encounter *Time, Love and TARDIS* by Plath and Vyse. Strip: *Ravens: 2* plus *The Daleks 11* and *12.*

DWM 190: Wraparound cover. *Ghost Light* archived. Ian Scoones, Sharon Duce, Frank Windsor and Michael Cochrane interviewed. Brief Encounter: *A Visit to the Cinema* by Bishop and Lambert; Strip: *Ravens: 3* plus *The Daleks 13*.

DWM 191: Free Cybermen poster. Archive on *The Leisure Hive*, plus interview with Lovett Bickford. Interview with Sixties story editor Donald Tosh. Brief Encounter: *Reunion* by Carroll and Molyneux; plus strip *Memorial* by Gray and Ridgway. *The Daleks 14.*

DWM 193: Free Sontaran poster. Archve on *The Android Invasion.* Interviews with Roy Castle and Brian Hodgson. Brief Encounter: *Toy* by Varney and Lambert, plus strip *Pureblood 1* by Abnett and Andrew. Plus *The Daleks 16* & *17.*

DWM 194: Free Postcards. Archive: *Resurrection of the Daleks*. Historical *Doctor Who*. Interviews: Peter Howell, Ian Cullen, John Ringham and Lindsey Turner. Brief Encounter: *Tautology* by Langford and Cockburn. Strip: *Pureblood*: 2

DWM 195: Free Postcards. Archive: *The Two Doctors*. Prelude: *Transit.* Interviews: Laurence Payne and Malcolm Clarke. Brief Encounter: *In the Community* by Beardsley and Lambert. Strip: *Pureblood:* 3

DWM 196: Free Postcards. Archive: *The Celestial Toymaker.* Re-colouring *The Dæmons.* Interviews: Sophie Aldred and Roger Limb. Prelude: *The Highest Science*. Brief Encounter: *Shakespeare* by Cox and Molyneux. Strip: *Pureblood*: 4

DWM 197: *The Dæmons* revisited plus poster. Faith and Destiny investigated. Archive: *Image of the Fendahl.* Brief Encounter by McCormack and Pixley. Prelude: *The Pit.* Strip: *Emperor of the Daleks* by Cornell and Sullivan: 1

DWM 198: Free Poster. Archive: *Time and the Rani.* Interviews: Dick Mills and Richard Gauntlett. Missing Story: *The Prison in Space.* Brief Encounter: *Three Steps* by Langford and Danks. Prelude: *Deceit.* Strip: *Emperor:* 2

DWM 199 Free poster. Archives on *Warriors of the Deep* plus interviews with Johnny Byrne and Ingrid Pitt. Rebuilding the Classics: *Terror of the Autons.* Missing Story: *The Prison in Space.* Delia Derbyshire interview. Brief Encounter: *Anti-Matter with Fries* by Roberts and Hudd. Strip: *Emperor* : 3

DWM 201 Free Postcards. Archives on *Frontier in Space* plus David Maloney interview. Missing Story: *Attack from the Mind.* Ben Aaronovitch on *Transit.* Prelude: *White Darkness.* Strip: *Emperor: 5*

DWM 202 Free Postcards. Archives on *Planet of the Daleks.* Colin Baker on *In Memory Alone.* Matthew Waterhouse interview. Maloney on Seventies Dalek stories. Prelude: *Shadowmind.* Strip: *Emperor: 6*

SPECIALS

Please note that only limited stocks are available on a first come, first served basis.

SUMMER 1991

Location Special: Making of Eighties *Who.* Strip: *Seaside Rendezvous* by Cornell, Frank and Baskerville.

WINTER 1991

UNIT EXPOSED! Free poster. The UNIT stories and features by Ben Aaronovitch, Derrick Sherwin and Nicholas Courtney . Strip: *The Man in the Ion Mask* by Abnett and Williamson. *Brief Encounter* by Colin Baker.

WINTER 1992

A GUIDE TO THE TIME LORDS: Free poster. Interviews with Time Lord writers. Detailed examination of everything you need to know about Gallifreyans. Archives on *The Invasion of Time* and *The Ultimate Foe.* Strip: *Flashback* by Gray and Ridgway.

SUMMER 1993

A GUIDE TO THE DALEKS: Free poster. Everything you need to know about the natives of Skaro. Archives on *The Chase* and *Remembrance of the Daleks.* Interview: Ben Aaronovitch on *Remembrance.* Strip: *Bringer of Darkness* by Gray and Geraghty.

DOCTOR WHO
MAGAZINE
FREE POSTER FREE POSTER FREE

INTO 1993

READERS' SURVEY RESULTS

Well over a thousand *Doctor Who Magazine* readers completed and returned this year's survey forms, a magnificent figure which marked an impressive increase from last year's response. Despite the long absence of new *Who* on our screens, interest in the programme seems to be increasing.
It's worth noting that despite the number of entries, not everybody chose to vote in each and every section.

Explanatory Note: Any results derived from sections requiring a ranking of item (1st, 2nd, 3rd etc) were calculated on a points basis, with 3 points for 1st place, 2 for 2nd, 1 for 3rd and so on. Each result given is a percentage of the total amount of points awarded to each section.

BBC HOME VIDEO SECTION

Favourite Complete Story Release of 1992

The Tomb of the Cybermen	23.98%
The Caves of Androzani	19.69%
Earthshock	15.18%
Logopolis	12.16%
The Aztecs	6.82%
Mawdryn Undead	6.56%
Robot	6.00%
Castrovalva	3.64%
The Claws of Axos	3.08%
The Twin Dilemma	2.89%

The recently discovered *The Tomb of the Cybermen* was never in any danger of losing it's lead. Evergreen favourites *The Caves of Androzani* and *Earthshock* weren't too far behind with *Logopolis* coming in at a respectable fourth place.

Twenty-five years, but the wait was worth it. How could anyone vote another video into the top spot. I talk of course of The Tomb of the Cybermen, *which most certainly deserves the title 'classic'.*
Wayne Burchell, Chelmsford, Essex.

Favourite Special Release of 1992

Shada	29.55%
The Tom Baker Years	26.95%
Daleks - The Early Years	19.59%
Cybermen - The Early Years	15.18%
The Pertwee Years	8.73%

Again, there were no surprises in this section. *Shada*, for many at least, was a new story and was understandably popular.

It has to be Shada *not only because of being a 'lost' story but unique as it has never been broadcast on TV! A great video to have in one's collection!*
Andrew Gough, Bury St Edmunds, Suffolk.

The Story I Would Most Like to See Released on Video

The Two Doctors	9.53%
The Seeds of Doom	6.95%

Resurrection of the Daleks	6.50%
Remembrance of the Daleks	6.50%
The Trial of a Time Lord	5.83%
The Keeper of Traken	4.15%
Terror of the Autons	3.93%
The Chase	3.36%
The Green Death	3.25%
Revelation of the Daleks	2.58%
Others	47.42%

The top five videos were very highly voted for indeed – the drop in actual votes cast between *The Trial of a Time Lord* and *The Keeper of Traken* was vast. All but two stories garnered some votes (including *K9 and Company* and *The Ultimate Adventure*) – no one wants to see *The Sensorites, The Reign of Terror, The Space Museum, The Time Meddler, Underworld, The Androids of Tara, The Armageddon Factor, The Creature from the Pit, Time Flight* and *Timelash* released apparently! Once again, BBC Video have shown great interest in these results. This year's October and November releases are 'The Fans'

Choice' (*The Two Doctors, Resurrection of the Daleks* and *The Trial of a Time Lord*). *Traken, Terror of the Autons, The Chase* and *Remembrance* were all scheduled anyway, and it seems very likely that *Seeds of Doom, The Green Death* and *Revelation* will be out during 1994 as a consequence of these results.

Would You Like to See Special Gift Sets of Doctor Who Videos Released Next Year?

Yes	68.41%
No	31.59%

Despite the overwhelming vote of yes, most of those who did vote positively did so with the provision that it depended on a reasonable price.

Ideas for Free Gifts/Prizes etc.

Unsurprisingly, there were a huge variety of suggestions in this section including badges, scripts, behind-the-scenes fact booklets, videos, novelisations and props from the series itself.

DOCTOR WHO MAGAZINE SECTION

Favourite Regular Feature

Gallifrey Guardian	29.12%
Archives	26.82%
Off the Shelf	16.40%
Comic Strip	6.51%
Brief Encounter	5.11%
Interviews	3.72%
Timelines	2.60%
Others	9.72%

Last year Andrew Pixley's *Archives* section was equal second with *Off the Shelf* but this year it has well and truly secured the position for itself. The 'Others' includes just about every section in the magazine including the contents page and the joke at the bottom of the indicia! However the most prominent 'also rans' were *Collectors' Corner* and *Matrix Data Bank*.

Bring back the TARDIS grading system in Off the Shelf *– or you may never get on my good side again.*
James Ortenzi, Salisbury, Wilts

Favourite Issue of Doctor Who Magazine

Time Lord Special	26.58%
Sarah Special	22.85%

#194	7.13%
#189	6.11%
#195	5.88%
Others	31.45%

The two holiday specials outstripped all other issues this year taking almost half the vote between them.

All your magazines are great, top marks for your Time Lord Special.
Leon Thebith, Witham, Essex.

Favourite Free Gifts

Posters	55.40%
Postcards	42.86%
Both Postcards and Posters	1.74%

What Free Gifts Would You Like to See in 1993?

Although posters won, it was a close split with no strong leader.

Favourite DWM Comic Strip

Once again, such an open-ended question provoked a wide variety of responses including badges and stickers. However, many people seemed happy with the existing posters and postcards.

Pureblood	33.83%
Cat Litter	13.40%
Ravens	13.39%
Flashback	12.24%
City of Devils	9.70%
Memorial	8.55%
The Grief	7.16%
Conflict of Interest	1.73%

Pureblood is obviously extremely popular, receiving a hefty chunk of the vote with *Cat Litter* and *Ravens* vying for second.*Cat Litter* made it by a whisker!

What Other Features Would You Like to See in DWM?

Another mass of diverse suggestions, some of them very specific. However, more fiction and more articles on the fans themeselves and their activities were proposed by more than a few readers.

The Fanzine Trap *is a long overdue innovation. It should be done on a regular basis with a larger space allocation - it might even encourage new fanzines into production.*
Daniel O'Mahony, Fordingbridge, Hants.

Do You Prefer Artwork or Photographic Covers on DWM?

Photographic	41.88%
Artwork	44.95%
Both	13.17%

Another fairly even divide here, but it is worth noting that although the majority of readers voted for one or the other many added that both photographic and artwork covers were appropriate on differing occasions.

DWM Year Book

Unfortunately, due to the way this

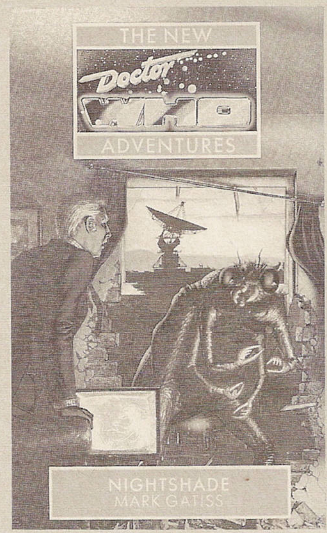
➤

◄ particular question was set almost everyone voted to have more of everything included in future editions and less of nothing. This would of course mean that the book would have to triple its page count rather than adjust its balance between fact and fiction!

VIRGIN BOOKS

Favourite 'New Adventures' Novel

Nightshade	22.76%



Witchmark	18.14%
Love and War	17.71%
Warhead	16.33%
Time's Crucible	15.73%
Transit	9.33%

The results would seem to indicate that the more traditional *Doctor Who* tale is still very much in favour. However, it is worth noting that almost a third of the 18+ readers (to which a majority of the books seem to be aimed) who responded to the poll declined to vote in this section. The reasons for this appeared to be two-fold. Either they simply weren't interested in the concept of non-televised adventures or they had sampled at least one *New Adventure* and found it unpalatable. *Transit* in particular came under heavy fire though not particularly for its sex, violence and swearing but purely for the fact that many just felt "it was not *Doctor Who.*"

I would be very surprised if Nightshade *is not voted the best novel of 1992. It has all the necessary ingredients to make a highly enjoyable novel, such as a good storyline and interesting characters who actually make me care what happens to them.*
Stephen Coomber, South Godstone, Surrey.

The books are decadent, sub-romantic rubbish.
Andrew Smith, Oxford.

Favourite Factual Book

The Sixties	55.59%
The Fourth Doctor Handbook	20.98%
The Monsters	13.87%
The Universal Databank	9.56%

The Sixties, by Howe, Stammers and Walker, has proved itself to be a runaway success taking more than half the vote alone. Way behind in second place is *The Fourth Doctor Handbook* by the same authors. This leaves *The Monsters* and *The Universal Databank* trailing in third and fourth places.

BBC AUDIO COLLECTION

Which Missing Story Would You Like to See Released on Video in 1993?

The Web of Fear	17.85%
The Daleks' Master Plan	16.84%
The Tenth Planet	8.73%
Marco Polo	5.44%
The Celestial Toymaker	4.43%
The Abominable Snowmen	3.92%
The Highlanders	3.67%
The Moonbase	3.41%
The Faceless Ones	3.29%
The Ice Warriors	3.16%
Others	29.26%

Like *The New Adventures,* many voters did not care for this area of merchandising. More than a few readers pointed out that *Doctor Who* is a television programme and therefore they were unable to see the point of listening to a soundtrack.

GENERAL SECTION

Have You Ever Attended a Doctor Who Convention?

Yes:	23.76%
No:	76.24%

If "No" Would You Go In The Future?

Yes:	73.56%
No:	11.02%
Probably:	15.42%

Favourite Item of Professionally Produced Doctor Who Merchandise

BBC Videos	40.87%
Doctor Who Magazine	23.90%
Virgin Books	16.85%
Silva Screen Music	5.56%
Others	12.82%

Unsurprisingly, the videos of the actual programme proved to be high on readers' shopping lists.

Favourite Doctor Who Fanzine

DWB	47.93%
The Frame	14.74%
Skaro	11.43%
In•Vision	5.79%
Celestial Toyroom	3.72%
Obelisk	2.20%
Others	33.99%

DWB is the clear winner here with *The Frame* and *Skaro* some considerable way behind. Many readers may be wondering what *Obelisk* is and how it managed to receive such a high result compared to other similar fanzines. The answer is simple. *Obelisk* is the fanzine of the Croydon *Doctor Who* local group and it owes it 2.20% to a carefully orchestrated lobby by the said same group!

The "Others" included a huge amount of zines that received only one or two votes including *Brave New World, Exploding Planets* and even one for *Roberta Tovey's*

Minikilt, whatever that is!

Your Favourite Doctor

Age 6 - 12

Tom Baker	18.8%
Peter Davison	17.07%
Sylvester McCoy	15.08%
Patrick Troughton	14.93%
Jon Pertwee	13.87%
Colin Baker	11.34%
William Hartnell	8.91%

Age 13 - 17

Tom Baker	18.25%
Peter Davison	17.86%
Patrick Troughton	15.00%
Sylvester McCoy	14.16%
Jon Pertwee	13.00%
Colin Baker	12.44%
William Hartnell	9.29%

Age 18+

Tom Baker	20.06%
Patrick Troughton	15.87%
Peter Davison	15.68%
Jon Pertwee	14.28%
Sylvester McCoy	12.82%
Colin Baker	11.28%
William Hartnell	10.01%

Overall

Tom Baker	19.55%
Peter Davison	16.29%
Patrick Troughton	15.61%
Jon Pertwee	13.93%
Sylvester McCoy	13.24%
Colin Baker	11.59%
William Hartnell	9.79%

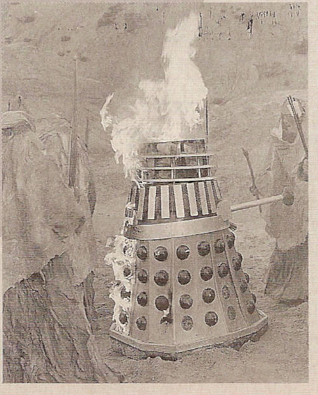
In all categories, as was the case last year, positions one, six and seven remain the same. However, there have been some shuffling around in the middle section with Peter Davison very obviously rising in popularity and taking second place overall.

Many readers cited this section as the hardest to complete as they didn't actually dislike any of the Doctors and felt it unfair to vote for one above another. Perhaps symptomatic of this, several voters didn't vote at all and simply wrote in the legend 'Splendid chaps, all of them!'

Listing your favourite Doctor is exceptionally difficult and unfair to the actors concerned.
Richard, Spalding, Lincs.

Favourite Monsters

The Daleks	34.85%
The Cybermen	32.70%
The Sontarans	3.79%
The Ice Warriors	3.54%
The Master	3.54%
The Yeti	2.65%
Others	18.93%



The Daleks maintain their lead, closely followed by the Cybermen. The 'Others' included the Hæmovores, who were particularly popular amongst the younger age groups

THE RETURN OF DOCTOR WHO

Who Would You Like to See as the Doctor and the Companion?

Previous Doctor

Sylvester McCoy	98.23%
Others	1.77%

Previous Companion

Sophie Aldred	97.89%
Others	2.11%

This would seem to make it clear that readers want to see the series continue from where it left off, or at least maintain continuity with recent *Doctor Who* history.

I believe Sylvester McCoy and Sophie Aldred should at least be given the chance of reprising their rôles, if only for a story or two. At least then proper regeneration/departure scenes could be shot.
Andrew Stitt, Norwich, Norfolk.

New Doctor and New Companion

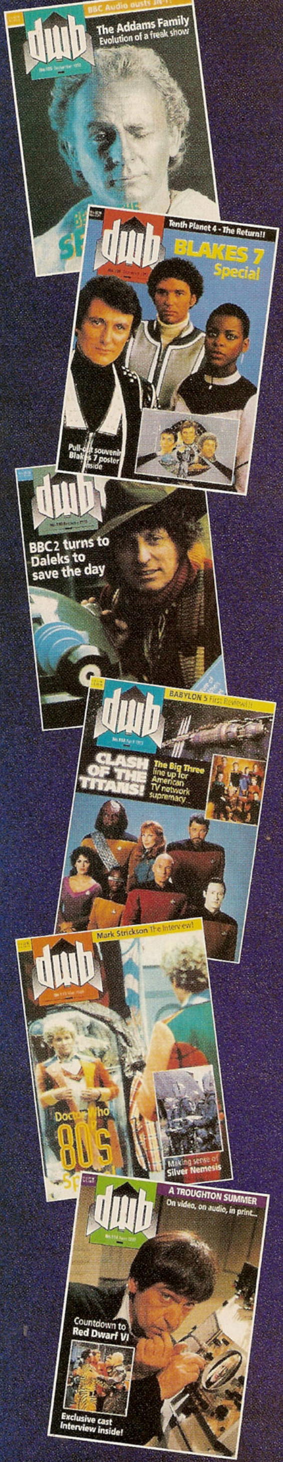
The nominations for both of these categories were numerous, with no real clear winner. Suggestions for the new Doctor included Jeremy Brett, Richard O'Brien, Brian Blessed, Robert Lindsay, Mr Blobby, Phillip Schofield, and Michael Barrymore!

Proposed companions included 'Benny Summerfield', Anthea Turner, Yvette Fielding, Catherine Zeta Jones, Julia Sawacha, Michaela Strachan and Sarah Greene.

Who Do You Think Should Make a New Series?

The BBC	87.43%
Independent Production Company	7.6%
Others	4.97%

An overwhelming vote for the BBC to once again take up the reins of production and make the show themselves.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The Addams Family
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Tenth Planet 4 - The Return!!
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The Big Three line up for American TV network supremacy
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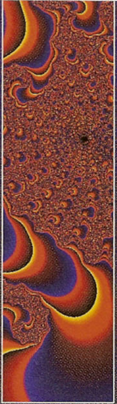


By having it's finger on the pulse of fandom, the award-winning DWB has reached a milestone; it's tenth anniversary! Christened 'Doctor Who Bulletin' on 31st July 1983, DWB's objective was, and of course still is, to provide as comprehensive a news service as possible and an uncensored platform for debate uninfluenced by outside interests. Little wonder that over the years it has gained a reputation for being somewhat controversial and has been described by a few (usually other fan magazines) as "the unacceptable face of fandom"! But above all it is DWB's reputation for being first off the mark with major news stories, ground-breaking articles and some truly breathtaking photo discoveries that has made it such an indispensable source of information for diehard fans.

In 1989 DWB expanded its scope to include all aspects of the British telefantasy scene; by combining the ingredients of its original Doctor Who - orientated format with the cream of telefantasy - including Blakes 7, Red Dwarf and Star Trek: The Next Generation - DWB has continued to be the number one fanzine for fans of the good Doctor, as well as being the best-selling telefantasy magazine at SF and comic book outlets from where it obtainable.*

To discover what you've been missing this last decade, DWB 116 - which will contain extra pages at no extra cost - will include a comprehensive DWB retrospective and details of our three forthcoming DWB books (to be advertised soon in DWM) paying homage to DWB's rich heritage.

*Source: Forbidden Planet Ltd.

Directing Who

David Maloney

Photo © BBC Video

In the final part of his interview with *Doctor Who*'s most prolific living director, Marcus Hearn talks to David Maloney about some of the best-remembered, and most controversial, *Doctor Who* ever made.

David Maloney's philosophy on *Doctor Who* in 1975 was simple: "It was a popular programme and we were determined to keep it popular. Success was measured in viewing figures."

At this time, David was one of producer Philip Hinchcliffe's favourite *Doctor Who* directors, and he worked on the programme solidly for two years. *Planet of Evil* continued the show's phenomenal success, but presented production difficulties in the shape of a jungle set in the BBC's film studios at Ealing. David explained how he got by with a little help from his friends. "We discovered the most marvellous designer, Roger Murray-Leach. He'd previously worked on *The Ark in Space*, a very successful *Doctor Who* serial directed by Rodney Bennet. It was really excellent and one of the best, if not the best, *Doctor Who* serials of that period. It got enormous viewing figures. I requested him for *Planet of Evil*. In television the designer is very important because he actually creates so much of the mood in the background. We chatted and worked the ideas through together. Roger did some marvellously creative work. I worked with him again on *The Deadly Assassin* and asked him to be the first designer on *Blake's 7*. He designed the spaceship, the *Liberator*.

"Really, *Planet of Evil* was a pinch from *Doctor Jekyll and Mister Hyde*. It was also a pinch from *Forbidden Planet* wasn't it?" I agreed, but pointed out that in turn that had been a pinch from *The Tempest*. "Well, yes, OK . . ." He conceded with a grin.

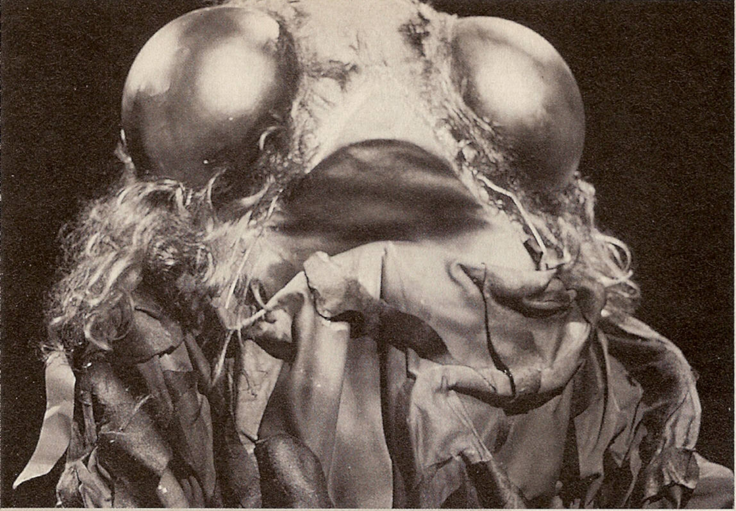
"I don't feel *Doctor Who* became too derivative though. After all, the stories weren't exactly alike. They had elements of this and elements of that."

One element *Planet of Evil* shared with *Forbidden Planet* was the anti-matter monster which terrorised the inhabitants of Zeta Minor. The creature was realised by shooting a padded silver costume in high contrast under coloured spotlights. This was combined with images from a spark machine, and the outline tinted red electronically. The result was added to the video picture using the Chromakey, or CSO, process. "We booked experimental sessions for working out how to technically achieve these images. When we went into the studios, with the usual problems of time, we were then able to call up these techniques whenever we wanted to. For example we would shoot the day's drama, then stop and set up a special Chromakey session. Freddy Jaeger was changed into a monster using a combination of effects and make-up.

"By then the pattern of recording each show in one week, as we had done in the Sixties at Lime Grove, had changed. We had two days in the studio to do two twenty-five-minute episodes. In the weekly pattern your studio had to be set, lit and struck each week. If you did two at a time there would only have to be one lighting set-up or session, and one strike. We rehearsed for ten days and spent two days in the studio. It was certainly easier to work two episodes in a fortnight than it was one episode every week. This was because if you had any problems with scripting or anything you had a fortnight to get over them."

►

David Maloney today.
Photo © Marcus Hearn



The silver costume that formed the basis of the monster in *Planet of Evil*.
Photo © BBC

◄ UNPREDICTABILITY

Tom Baker was now settling in to his rôle as the Doctor, and I wondered what David's reaction to this relative newcomer was. "There was this slight manic thing about Tom. He had an unpredictability, a madness about him which I always found very interesting and very exciting. I worked with him non-stop, only on *Doctor Who*, for two years. I was a great admirer of his character as the Doctor."

That characterisation was developed in extraordinary ways during *The Deadly Assassin*, arguably the most controversial *Doctor Who* story ever made. Behind-the-scenes difficulties also beset the production. Costume designer Jim Acheson, working on his last *Doctor Who*, actually left the serial before its completion. "Jim Acheson is of course now one of the big international film costume designers. I think the reason there were problems on *The Deadly Assassin* was because he had a battle with his department over the money he wanted to spend. He made these superb costumes for the Time Lords, and they were going to cost so much money. In the end, we couldn't afford enough of them. Also, we had a limitation on extras in our budget. So we didn't have enough extras and we didn't have enough costumes. What we did, in order to get the Time Lords multiplied, was to put them in different sections or segments of the screen. The set had galleries in it, so we recorded all the extras in a lower gallery, rushed them all up to the next gallery, reran the recording and superimposed them there. Eventually we had a master tape of one whole side of a set filled with extras. I think there was a feeling of revolution amongst the extras because they were feeling maybe that they should be paid more for doubling up like this!"

On the casting front, David again used Bernard Horsfall, and chose Peter Pratt to embody the resurrected Master. As with any rôle where the actor's face was obscured, voice quality was an important factor. "I'd known Peter from years ago when he was the D'Oyly Carte Gilbert and Sullivan leading man. I cast Bernard because I knew there was going to be this great one-to-one struggle between the Doctor and this mysterious opponent who'd dogged him. The opponent needed to be the kind of physical actor who could measure up to Tom. Tom was six foot two and so was Bernard. They were well-matched."

This struggle culminated in the infamous scene where Goth (played by Horsfall) holds the Doctor's head underwater to drown him. "Yes, well I think this time it was down to Bob Holmes. Bob had written in a lot of strong action and violence and that's what appeared on screen. However, we were aware that it was contentious and we were trying to be very careful when we edited it."

David was no stranger to controversy, having brushed with Mary Whitehouse and Terry Nation over the previous year's *Genesis of the Daleks*. However, the complaints aroused by the offending scene led to the unprecedented move of editing it out of the programme before its repeat run. I wondered if David accepted he hadn't been careful enough. "Well, let's think about the chain of command here. The writer would write the script, the script editor would edit it, the producer and the director would look over it. The script would then go out to be shot. The rushes would be looked at, the raw material would be assessed and then it would be edited into the final show. Then a viewing procedure would take place. First the director would view it when it was finished, then the producer would view it with the director, then the head of department would view it with the producer. So, a lot of people were responsible and could have asked for anything to be changed or cut as it went through the system. In that sense we were all responsible for the output."

Following the National Viewers and Listeners' Association's complaints about Part Three of *The Deadly Assassin*, the BBC's Director General, Charles Curran, took serious notice of the programme. After an enquiry he conceded that some scenes were "a little bit too realistic" for a science-fiction series. The edited sequence was restored to the BBC Video release of the story in 1991, the programme receiving a PG certificate.

BLOW-DRIED RATS

Partly because of *The Deadly Assassin* controversy, and partly because he simply wanted to move on, Philip Hinchcliffe left *Doctor Who* in 1977. Pulling out all the stops for his final show, he left his mark with six episodes written by Robert Holmes and directed by David Maloney. *The Talons of Weng-Chiang* is regarded by many as the finest *Doctor Who* serial ever made.

"I think it's good because of Robert Holmes," proffers David, modestly. "I think Bob Holmes was excellent, one of the best writers the show had. He was an ex-policeman and loved this Victorian lore of Sherlock Holmes and the dank streets of

Tom Baker and various extras prepare to record *The Deadly Assassin*.
Photo © Brian Clemett

Limehouse. Also he had a very good and funny touch with the music hall and the theatre. He created these characters like Jago and Litefoot, and the strange ventriloquist (Li H'sen Chang) John Bennet played. All these were very good parts of a strong story. Again, Roger Murray-Leach handled the design very well, and I remember particularly the big shoot-out in the end. It was atmospheric and I think the casting was very good.

"I'd known Trevor Baxter from when we were in rep in 1955 and I think he was very successful as Litefoot. There were these combinations in the script, like Jago and Casey (Chris Gannon) the little Irish stagehand. Then there was the Doctor, this pseudo Holmes, and Watson, played by Litefoot. They worked very well. Tom later went on to be an excellent Sherlock Holmes anyway. I thought he was very successful."

David remembers collaborating with Robert Holmes on the script, which had some unusual location requirements. "We went up to Northampton and did it up in the theatre there. Northampton Theatre was the only theatre in the country with an old fly gallery. This meant we could have this *Phantom of the Opera* chase. Again, I suppose it was a bit derivative wasn't it? Greel, underground, was the phantom. Bob wasn't against pinching a few bits from classic stories!"

When pressed, David admits that *Talons* is probably the best of all his *Doctor Who* stories, although he remains unswayed by general opinion on the show. "I don't know if it was better than my previous work, I was probably just getting better at it!"

Nothing is perfect however, and the unconvincing giant sewer rat was the production's weak link. "We tried to cope but we couldn't really. Our boss then was Graeme MacDonald, he was the head of department. He really put his finger on it finally. He said we should have greased the rat, this was what was wrong. The rat was good physically and had the right shape, but it was too fluffy. It looked as though it had just had a shampoo and a blow dry! He said if we'd greased it, it would have worked and I think he was right."

Did he have any involvement with Robert Holmes' proposed *Talons* spin-off series, *Jago And Litefoot*? "I heard that Bob wanted to make a sit-com using the characters but I wasn't involved."

EDITED ANTI-CLIMAXES

David's work enjoys a relatively high profile, whether it be on video releases or television repeats. He is more fortunate than many *Doctor Who* directors in that his work still exists to be enjoyed and reassessed by old fans and future generations. "Well, yes, but what I don't like is when you view these programmes on video and they're all joined together. It's very difficult to get the idea of the original pace. Each one was made with opening titles and closing credits and each one was a week apart. I've seen *The Talons of Weng-Chiang* all stuck together and it's unfair because the climaxes to each episode don't work properly. You have no idea of the height of the climax at which the episode closed. Also there was a certain amount of repetition built into each story because you would be bearing in mind that the audience had resumed the story after a gap of a week. Again, in a six-parter, you could be viewing it with the opening titles and closing credits taken away and think it was repetitious.

"When I see them now I'm quite disassociated. I just watch them. Sometimes I see something surprising and think 'That's quite good'. I find myself feeling detached if I watch something I've done before.

"Far more attention is paid to the detail and history of *Doctor Who* now than we would ever possibly have imagined. We were just doing our jobs and working under tremendous pressure at breakneck speed, not realising that it was all going to be analysed years later."

David left *Doctor Who* on a professional high, never returning to direct the show again. "I was never available, because when we were doing the pre-filming on *The Talons of Weng-Chiang* I got an offer to produce *Blake's 7*. This was the first time I worked as a producer. There was a time when I was the producer of *Blake's 7* and *Doctor Who* for one week. Graham Williams (then producer of *Doctor Who*) was ill and Graeme MacDonald asked me if I would keep an eye on *Doctor Who*. I remember going to a read through for something that Michael Hayes was directing (*The Androids of Tara*). I sat there thinking it was ironic because I considered that with *Blake's 7* we were in competition with *Doctor Who*, which we were. It was amusing that, just for a week, I was in control of both of them!

CULT STATUS

"The reason, I think, that such an interest is taken in *Doctor Who* is because it became a part of the childhood of those young people who were growing up at the time. It was the first children's fantasy that was available week in week out. It was tremendously popular and created its own lore and its own time. What's happened now is, rather like yourself, these children have grown into adults and still find a great fascination with it. People are now researching it and have made it into an enormous cult."

David's interest in the psychology behind fandom doesn't, however, extend to a desire to attend conventions. "I think in the late Seventies I went to a *Blake's 7* get together or something. I just can't understand how so many people can get so caught up in the lore of these programmes. I just wonder if they shouldn't find something better to do. I don't find it worthwhile making such an enormous cult of these things years after. There's so much fine detailed research on it and people I talk to can quote me things about the programme I either never knew or never thought about and I find that astonishing. Some of these things I probably never cared about because it was all just part of daily work."

Maloney was less than impressed with the giant rat featured in *The Talons of Weng Chiang.* Photo © BBC Video

Blake's 7 **provided Maloney and his cast with a regular dose of fanatics. Photo courtesy David Maloney**

David's work kept him on the highly popular *Blake's 7* for three successful years. Following this he produced the BBC's six-part adaptation of *The Day of the Triffids*. Throughout the Eighties he successfully balanced a career as a director and producer, working on programmes such as *Juliet Bravo*, *Maelstrom* and *Strike it Rich*. In recent years, his talents have been directed towards a number of documentaries for Central TV's Ethnic Minority Unit.

In 1991 he became an establishing director of Channel 4's *Family Pride*, and is currently developing a new drama series for Anglia Television. "Under wraps, I'm afraid," is his only response to enquiries in that department.

David's matter-of-fact approach to *Doctor Who* belies the immense affection he retains for the initial concepts behind the show. When asked if he'd like to be involved in returning the programme, there's not a moment's doubt. "Oh yes!" he replies, brimming over with enthusiasm.

"It could be a new idea for a new age."◄►

THE MISSING STORIES

Paradise Five

Much is still unknown about the troubled production background to *The Trial of a Time Lord.* Outgoing script editor Eric Saward initially intended story three to be David Halliwell's *Attack from the Mind,* which was in turn briefly replaced by Christopher H. Bidmead's *The Last Adventure.* When this also proved unsuitable Saward turned to *Sapphire and Steel* creator P.J. Hammond, who submitted these ideas. Working from Hammond's original notes, Jamie Woolley presents the latest in our series of possible pasts for the Doctor . . .

In the cold wastes of space, with the Paradise system in the background, five humanoid figures float aimlessly on the astral tides. They are quite obviously dead, yet the cause is not apparent. It would seem, from a distance, that they are astronauts . . .

The nine moons orbiting the dead, desolate world of Paradise have been transformed into a vast leisure complex for the wealthy and influential. Paradise One is the reception and administrative centre, and the other eight satellites cater to the every whim and desire of the clients. Each moon boasts of delights such as the Happiness Rooms, the Arcadian Bars, the Avalon Apartments and the Garden of Eden Restaurants, where visitors will have the time of their lives.

Paradise Five is run by a lean, dark man called Gabriel, who has a somewhat sinister air about him. He is assisted by three hostesses: Stella, Bella and Lorelei, while the domestic and maintenance work is seen to by a group of mute, half-human aliens who have been nick-named the Cherubs.

Melanie is also working as a pleasure hostess, seeing to the needs of the politicians, the business executives and the industrialists who come to the Paradise system for a period of well-earned rest and relaxation.

In the trial room, the Valeyard accuses the Doctor of placing Melanie in terrible danger, and questions him about his reasons for investigating Paradise Five. But the Doctor bides his time, keeping his suspicions to himself.

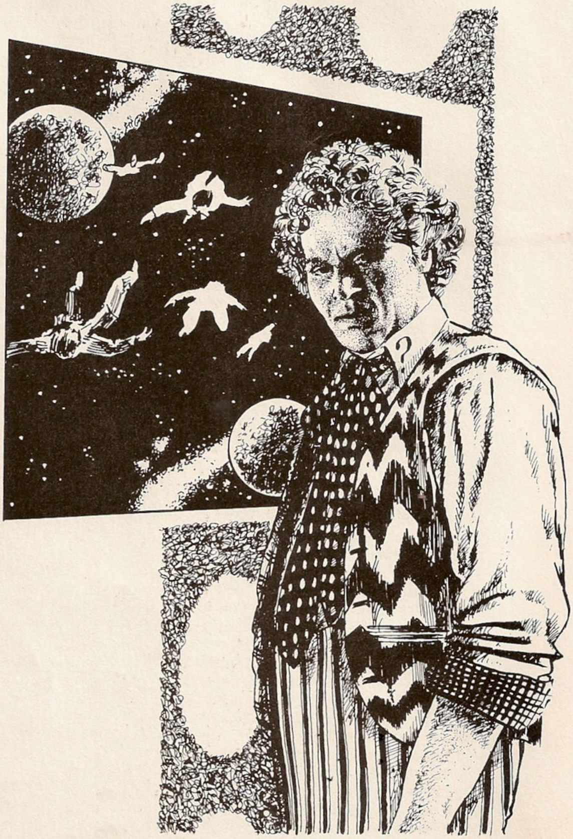
While attempting to unravel the mystery, the Doctor is in hiding in a vacant Avalon Apartment on Paradise Five. He is having the time of his life, enjoying all the luxuries and pampering that are offered to him. He reclines on a heart-shaped bed, helping himself to the finest champagne and the exotic fruit and delicate pastries on the silver platters surrounding him. Melanie, however, is somewhat annoyed. She says she doesn't mind spying for the Doctor, but she dislikes having to be a servile hostess. Why couldn't she be a wealthy businesswoman? She answers her own question by stating that all this food and lying around is doing the Doctor's figure no good whatsoever.

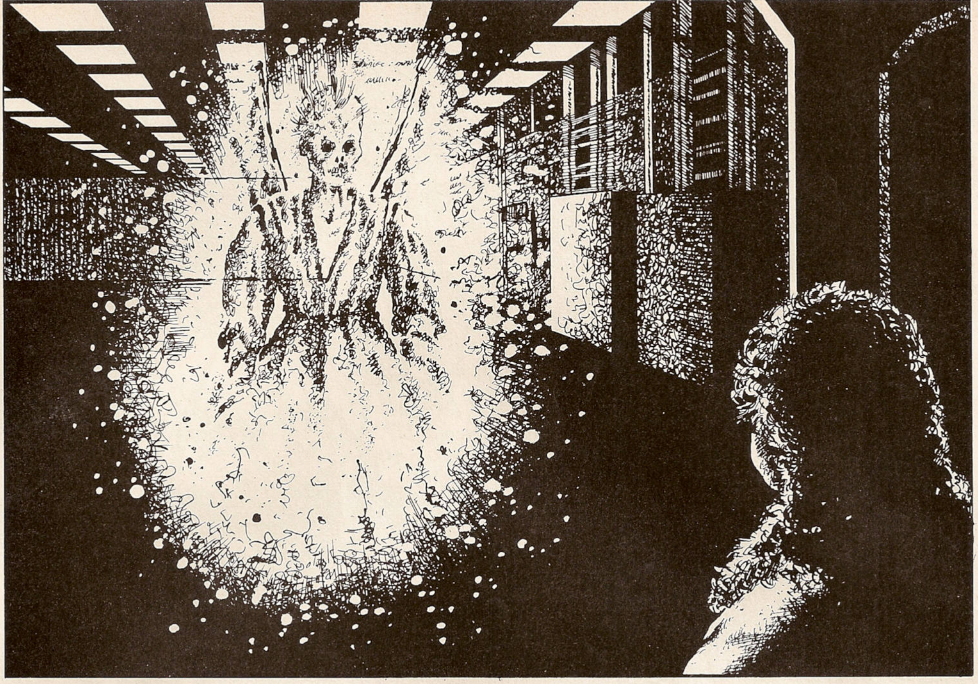
The Valeyard presses the Doctor for the reasons for his actions, and suggests that perhaps the Doctor has some sort of financial interest in the Paradise units. The Doctor becomes annoyed at this accusation, and begins to explain the motives behind his visit.

He and Melanie first arrived on Paradise One, after having seen something rather disturbing on the TARDIS scanner. He calls up the image of the bodies floating in space on the screen in the trial room, although this time they can be seen much more clearly. They are not, in fact, astronauts, and are wearing no protection whatsoever. Instead, they are dressed in smart city clothes as they drift through the void. The Doctor continues to explain how, once on the first moon, they had stolen a shuttle craft, plus a hostess's uniform and papers for Melanie, and then travelled to Paradise Five. Once there, the doctor went into hiding, and Melanie went about her ill-gotten job whilst keeping her eyes and ears open.

Back on Paradise Five, Gabriel is becoming suspicious about Melanie. He decides to wait and confides in Stella and Bella, who are extremely loyal to him, telling them to watch her very carefully. He also says that he will make inquiries about her on his next visit to Paradise One. However, Lorelei is not told this, because she dislikes the others and their pointless loyalty to Gabriel. She is therefore treated as an outsider and, seeing her as some sort of kindred spirit, she soon befriends Melanie. Dissatisfied with her current job, she tells Melanie that in her 'another suitcase in another town' life, she has had far better jobs, and wonders why she stayed in the Paradise complex quite so long.

While in the process of gathering information for the Doctor, Melanie also befriends two of the clients staying on Paradise Five. Tapp is a prominent businessman from Earth, and his new-found companion is a humanoid alien scientist called Aht. Melanie asks them of their impressions of the complex and, while they say that it is wonderfully luxurious and they want for nothing, they both agree there is something odd about the place, although they can-





not put their collective finger on it.

Gabriel informs the staff that he is leaving Paradise Five for a few days, and Melanie decides that it is time for the Doctor to come out of hiding and partake in some full-time investigating. In order not to draw attention his sudden disappearance, she books him in as a newly-arrived customer. However, Stella and Bella are suspicious, not least because the Doctor does not exactly represent the stereotypical businessman on leave.

The Doctor talks to Tapp, and discovers that it was not Tapp's decision to come to Paradise Five. Aht says that this was exactly the same for him, and that the holiday was arranged by someone else as a surprise. Tapp says that he was collected from his office one day, with no time to pack or change as everything would be provided once he arrived on Paradise Five. The unexpectedness of the holiday is, according to the publicity, meant to be all part of the fun. In turn, the Doctor tells the men of his suspicions that they have been set-up. The people who booked the holidays, be they partners, employers or lovers, have made some sort of deal with Gabriel to ensure the holiday makers will never be seen again. They will indeed be having the time of their lives – for the very last time. Aht suddenly realises what was so odd about the complex; the place has been getting emptier by the day, although no collection ships have arrived or departed. In short, people have been disappearing.

The Doctor decides that he must see one of these so-called collection ships at some point. Lorelei asserts that there is just such a ship still on Paradise Five, although it wouldn't be going anywhere as it is in dry-dock awaiting repairs. The Doctor and Melanie set out to find the ship and, having done so, succeed in entering part of the hold. Fascinated by the vessel, the Doctor tells Melanie that there is far more to the mystery than they had first supposed. He goes on to tell her that the ship is not of Earth origin, and concludes that Gabriel must be in league with an outside party. He also comments on the unusually low temperature of the ship. Suddenly, Melanie gives a startled scream. When asked what the matter is, she says that perhaps this place is paradise after all – she thinks she saw an angel aboard the craft. The Doctor dismisses it as a trick of the light, and together they leave to return to the holiday area, although as they do so they are observed by something lurking within the ship.

In the meantime, Gabriel has returned to the pleasure centre. He informs Stella and Bella that he has been to Paradise One to inquire about Melanie and has discovered, not exactly to his surprise, that she is a fraud. Bella tells him about the arrival of the Doctor, and he puts two and two together. He gives orders that the girls are to continue to keep them under close surveillance, while he makes contact with what he describes as his business associates.

The remaining holiday makers on Paradise Five have all disappeared, leaving only the Doctor, Tapp and Aht as the last paying customers. Yet Stella and Bella continue to go about their duties, and the Cherubs prepare the apartments to receive a new batch of arrivals. Gabriel asks to see the Doctor, who jumps at the chance to meet what he supposes is the mastermind behind the grand scheme. Gabriel informs the Time Lord that his holiday is almost over and that he must prepare for the journey home. The Doctor complains, saying that he has not been there long enough. Gabriel smiles, saying that he has no choice in the matter.

When the Doctor leaves, Gabriel sends for Melanie. Arriving at his office, she is grabbed by Stella and Bella, while her 'employer' interrogates her. He asks her what they have uncovered, who they are working for and what they plan to do. When Melanie refuses to answer any of his questions, he instructs the girls to hold her captive, and signals for two Cherubs to go and collect the Doctor.

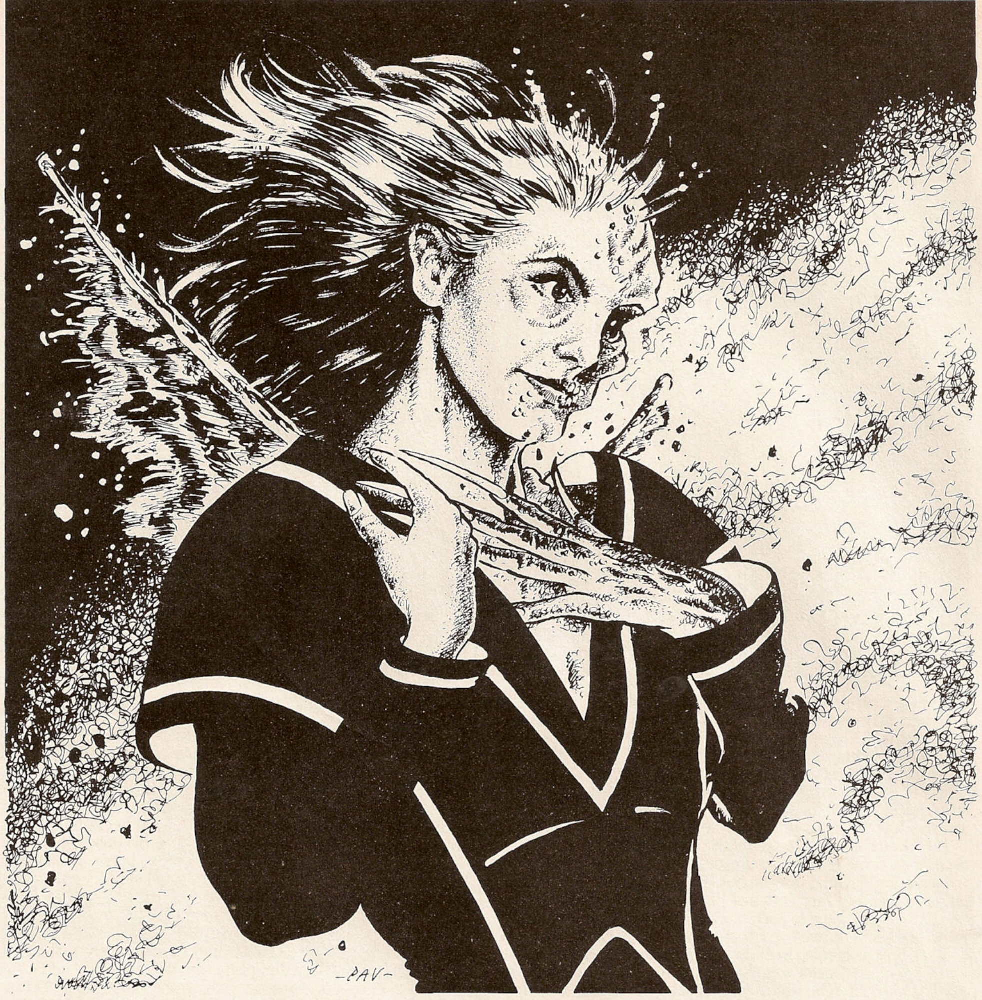
The Cherubs arrive at the Doctor's apartment, and he realises that they are to escort him to the collection ship. On arriving at the vessel, the Doctor finds that Gabriel is waiting for him. He asks him if it has been repaired yet. Gabriel replies that it never needed repairs and was merely was merely waiting for a full cargo hold. The Doctor provokes an argument, hoping that Gabriel will, in anger, let a few facts slip. The Doctor gets more than he bargained for when Gabriel hints at yet another unknown force behind the facade of Paradise Five.

[*Although not revealed in this storyline, the unknown force eventually turned out to be the Valeyard himself.*]

When being taken to the hold of the ship to become part of the cargo, the Doctor manages to escape from the Cherubs and, in his flight, catches a glimpse of the interior of the hold through an open hatchway. The missing holiday makers are all assembled inside, in a state of shock and fear. Moving amongst them are the ghostly, wraith-like shapes of the aliens. The Doctor realises that Melanie must have seen one when they first broke into the ship.

Melanie persuades Lorelei to release her, and together they bump into the Doctor when he arrives back at the holiday area. He tells them the truth, that the collection vessel is no more than an alien slave-ship, and that the bodies they observed in space were probably rejects, either those who had resisted or who were not strong enough to be sold into slavery. By charging for the disappearance service and then selling the poor unfortunates on to the angel-like aliens, Gabriel and his unknown partner have been operating a rather profitable double-deal.

In the trial room, the Valeyard continues to attack the Doctor's ➤



motives and reasoning, asking what proof he has of the existence of this so-called 'unknown being'. While ridiculing this suggestion, the Doctor frowns at his opponent, clearly wondering what if . . .

The Doctor, Melanie and Lorelei manage to find Tapp and Aht. The two visitors are told of the danger they are in, and they all decide to go into hiding in the now empty leisure centre. The Doctor formulates a plan to get to one of the shuttle crafts and return to Paradise One where he left the TARDIS. Suddenly, Lorelei begins to act strangely, and as she does so, her body twists and writhes as it begins to metamorphosise. Her hands become long, cruel talons and withered wings sprout from her shoulder blades as her face becomes grotesquely skull-like. She is one of the aliens, and alerts Gabriel of their position. He arrives with a troupe of Cherubs to take the remaining foursome prisoner.

[*Again, although not revealed during the course of this story, it later transpires that in her humanoid disguise, Lorelei is the mistress and companion of the Valeyard.*]

They are taken to the slave-ship and locked in the hold with the other prisoners, while the ship is prepared for take-off. As always, the Doctor refuses to give in and attempts to organise a mutiny. However, he soon realises that the soberly dressed would-be holiday makers are not exactly the stuff that mutinies are made of. While the Doctor has been trying to start a revolt, Aht has been considering the problem and has come up with another solution. Being a biologist, he guesses that the aliens are composed of a super-condensed gas which needs to be kept at near-zero temperatures. This accounts for the rather frosty atmosphere of the ship and its structure, which is a honeycomb of small ventilation ducts that circulate a continuous supply of cold air.

With the help of Tapp, Aht and Melanie, the Doctor orders the prisoners to remove their jackets and trousers. Considering the temperature of the hold, they do not think this is a particularly good idea, but are eventually convinced that it is their only chance of escape. Whilst he, Tapp and Aht start to block all the ventilation ports with the discarded clothes, Melanie organises some aerobic exercises. The plan is to raise the temperature of the hold by creating excess body heat.

The last of the ventilation ports is sealed, and Tapp, Aht and the Doctor join in the exercises. It is not long before a loud alarm siren sounds throughout the ship. Alien guards converge on the hold and enter, searching for the source of the alarm. as they enter, they begin to swirl and partly dissolve, unable to hold their forms together in the somewhat warmer air. As more and more klaxons being to sound, the Doctor takes advantage of the confusion and herds everyone past the destablished aliens, out of the ship, and through the complex to the shuttle port.

The Doctor boasts to the Valeyard of how he piloted the shuttle-full of escaped prisoners back to Paradise One, where the authorities were alerted. Surely, he argues, the rescue of the unfortunate visitors and the exposure of Gabriel's scam justified any initial risk and interference. But the Valeyard is not convinced and continues his accusations, pointing out that the Doctor failed to uncover the identity of Gabriel's partner. He also claims that the Doctor will soon be facing his final judgement . . .

◆

ACTING THE PART

Carmen Silvera

Carmen Silvera spent much of the Eighties as the perpetual butt of Gordon Kaye's jokes in the popular sit com *'Allo 'Allo.* Long before this, though, she guest starred in some of the most bizzare *Doctor Who* episodes ever made. Stephen O'Brien picks not just any card . . .

Most actors who become household names have to be content with being remembered for one image the public forever remember. Carmen Silvera can now put Rene's love-starved wife in *'Allo 'Allo* behind her, although the popularity of the programme, currently being repeated on UK Gold, should ensure she's pretty well stuck with the character for life. More seasoned media watchers will, however, remember her from *Compact*, an early BBC soap opera which ran from 1962 to 1965. The even more astute will recall Carmen from the 1966 *Doctor Who* story *The Celestial Toymaker*, where her numerous rôles were provided for her by director Bill Sellars.

"Yes, as far as I recall, it was that director who saw me not only in *Compact* but in a number of different parts over the previous five years and considered me versatile enough to tackle the three different rôles in this particular *Doctor Who* story."

Carmen was originally hired to portray the character of Margaret in the serial, but eventually appeared on screen as Clara the Clown in the first episode, the Queen of Hearts in the second episode and Mrs Wiggs in the third. Setting up special effects sequences could also be complicated, as she remembered from the shooting of the first episode, *The Celestial Toyroom*. "There was a sequence where the Celestial Toymaker had to take two rag clown dolls from his cupboard and put them down on the floor. Then I and the other clown had to get up into exactly the same position so when the camera pulled back from a close up on the dolls we had to sit up and make it look as if the dolls had come back to life. That took the cameras, and us, nearly four hours to get perfect. Our make up took three hours too!"

It has been widely reported that some guest actors found the show's star, William Hartnell, difficult to work with. How did Carmen find him? "He was a perfectionist and since I am too, I quite admired him but I didn't find him unduly difficult. He was always very nice to me so I can't say I have any adverse comments to make about him."

After working extensively in the theatre for much of the late Sixties and early Seventies Carmen returned to *Doctor Who* in 1974 as Ruth in *Invasion of the Dinosaurs*, a serial directed by Paddy Russell. "The director of this story had worked with me quite often and wanted to use me again so when this rôle came up I was considered as first choice for the part. This was, of course, a six-part story and I played a consistent character, whereas my in my first story I played three different characters in a four-part story."

Of course, much had changed in television in general and *Doctor Who* particularly in the interim years. Not the least of these changes was that of the show's lead actor.

"By the time Jon Pertwee played the Doctor the public had become accustomed to the Time Lord being played by different actors – *Doctor Who*'s stories always covered such an amazing wide scope. This story was Earth-based and seemed like an entirely new project to me so a comparison between the stories is hard to make. In a way it was like doing a six-episode play and didn't relate much to my earlier *Doctor Who* experience."

Carmen has now finished a ten-year stint as Edith in *'Allo 'Allo* and returned to her first love – theatre. "It was sad to finally have to let go of that character after ten years, especially when the cast was so wonderful. As for the moment though, I've recently finished a tour of JB Priestley's *Time and the Conways* and playing the Fairy Godmother in *Cinderella*."

While she may never again get to play a rag doll and a playing card in the space of two weeks, Priestley to panto should continue to satisfy the most diverse of ambitions.

Carmen as Clara – a mischeivous clown in a sinister toyroom. Photo © BBC

TIMELINES

Edited by Marcus Hearn

Having recently watched Jon Pertwee's stories unfold on UK Gold, I wonder if you could cast light on a puzzling aspect of these repeats; I am bemused by the almost alternating colour of the film in his early stories. Which was the first story to be made in colour? Why is it that Pertwee's first story, the excellent *Spearhead from Space*, was in colour and yet his second and third stories *(Doctor Who and the Silurians* and *The Ambassadors of Death)* were in black-and-white? Yet his fourth story, *Inferno*, was in colour! I also thought it was rather cheeky of the BBC to show the uncoloured *Terror of the Autons* on the satellite channel and retain the coloured-in version for video, exploiting the fans somewhat.

I would be grateful for any information. Keep up the good work, and I look forward to reading your magazine for many years to come!

Craig Davies,
Hambleton,
Lancashire

Andrew Pixley, ***DWM*** *archivist, replies: Unfortunately, at the time of selling the episodes in question, the BBC did not retain colour prints of* Doctor Who and the Silurians, The Ambassadors of Death, Terror of the Autons, The Mind of Evil, Planet of the Daleks Episode Three *and* Invasion of the Dinosaurs Part One *in a form suitable for transmission. Since this time,* Doctor Who and the Silurians *and* Terror of the Autons *have been restored in colour. All Jon Pertwee stories were made in colour but the original colour videotapes of many episodes were wiped by the BBC in the Seventies.*

I'd like to congratulate the Manchester Society of Cult Television for the brilliant *Manopticon Doctor Who* convention held in Manchester recently. I was there on the Sunday and I really enjoyed it. Nick Courtney was so interesting. It was wonderful when he reused his brilliant line from *The Five Doctors* when saying what he thought about the Doctors he worked with. Anneke Wills and Michael Craze told us how much they loved Bill Hartnell (if you were there you'll know what I mean!) David Banks, Debbie Watling and Carole Ann Ford also held interesting panels. Jon Pertwee was also very entertaining, but the best panel of the day must have been Sylvester McCoy and Sophie Aldred's. They cracked numerous jokes at each other's expense and I loved the way Sylvester ran around the audience.

So, once again, thanks to the organisers for an excellent day and please do another *Manopticon* next year!

K.J.Wilkinson,
Heaton,
West Yorks

I usually enjoy **Doctor Who Magazine** but I have a criticism of issue 201. Why have you given the review page over to an obvious Colin Baker hater? The opening paragraph of Craig Hinton's *Vengeance on Varos* review is a dead giveaway. His review is also both inaccurate and contentious.

For Craig's information, the Doctor does NOT "throw two guards into an acid bath." One guard is accidentally knocked in and and then pulls his companion in after him. "What is Quillam's angle?" asks Craig. How closely did he watch the video? The Varosian society was feeding on sadism for entertainment and the lives of criminals were deemed worthless. In such an environment, with its abundance of raw material, would a scientist find it difficult to avoid the temptations of experimentation? As for the vine trap, the Doctor was using his only available weapon to ensure escape, something he's done lots of times in the past. It was done a little cold-bloodedly but it was certainly not a betrayal of *Doctor Who.*

My biggest problem with the review though is the final paragraph. If Philip Martin's story really forced *Doctor Who* "beyond its vast parameters, abandoning some of the series key principles along the way," then what are we to make of the awful *New Adventures*, most if not *all* of Marvel's comic strips and at least two-thirds of the McCoy era?

Frankly, I think that Craig's seemingly obvious dislike of Colin Baker's Doctor coloured his review. A reviewer should be unbiased and should treat the story fairly. I could never be a reviewer for **DWM** because I hate the McCoy era and regard it as the biggest betrayal of an ideal in the history of television. It wouldn't be fair if I were to review McCoy's work so why should Craig be given a video like *Varos*?

Why did the McCoy era fail? Read the Ben Aaronovitch interview. The ideas he had for plots and companions reads like a joke. The Doctor building Stonehenge? Give me a break! The whole interview had me laughing until it dawned on me that if the series ever returns, this is the kind of writer who'll probably be asked to submit a script. The newer breed of writer just doesn't seem to have a clue.

Like it or not, the public has to feel comfortable with something like *Doctor Who*. If the format that works is basic monster fun then give it to them. By all means use *Doctor Who* to educate, but do it with subtlety. The viewers don't want to be brow beaten with AIDS tragedies and stories with a strong message. All it needs is good writing, something sadly lacking in the last four seasons.

If the future of *Doctor Who* lies solely in print then you can count me out. Mr Darvill-Evans can point to his sales figures all he likes but let's face it, you could release a shopping list under the *Doctor Who* title and it'd sell by the bucket load. Anyway, since when have high sales been an indication of quality? The real reason that the other Doctors have no future in print is because they don't lend themselves to the aims of Virgin, namely a completely non-*Who* collection of ordinary cyberpunk and sci-fi with a right-on message. How much control do the BBC have over these books? The real tragedy of *Doctor Who* is that it isn't the property of one individual who can exercise proper control over what happens to it. If one person has control, maybe we'd be spared the travesty of companies out to exploit *Doctor Who* for a few quid with no thought or respect paid to tradition.

Tim Symonds,
Dogsthorpe,
Peterborough

As I walked into the video shop I hoped to be pleasantly surprised by the covers of the latest video releases. I was not. I could forgive Andrew Skilleter if he consistently produced such inartistic, inaccurate, inane covers for the video releases. However his near masterpieces produced to accompany *The Aztecs* and *The Deadly Assassin* betray his artistic ability! It is for this reason I fail to understand how he can produce work of such contrast. The supreme quality of the aforementioned gave way to the disappointing with the cover for *The Invasion* and the abysmal for *The Keeper of Traken*. I think his work has been disappointing before, particularly in 1991 with what can only be described as surrealistic indulgence with the cover for *City of Death.* Indeed the BBC seem to recognise his all-too frequent poor efforts and contract Alister Pearson to paint covers for 'special' releases such as the re-colourised adventures and the recently recovered *The Tomb of the Cybermen.*

John Phillips,
Strood,
Kent

P.S. Will somebody *please* let Andrew Skilleter know that Peter Davison has fair, and not grey, hair!

For years fans were starved of *Doctor Who* repeats. For years they protested. Now we have such offerings on BBC2 and UK Gold, and what happens? These same fans protest at the choice of stories, the sound and picture quality and, in the case of UK Gold, shock! horror!, *Adverts!* BBC Video, while admittedly slow off the mark, are now regularly releasing *Doctor Who* stories, and what happens? The fans protest yet again – at the choice of stories, the sound and picture quality and, my personal favourite here, the artwork on the video box!?! *Does it really matter?*

'Fans' who take it all so dreadfully seriously (*"Hartnell to Troughton – Regeneration or Rejuvenation. Discuss."*) should realise that their continued moanings may well try the patience of the TV upper echelons (as they do with the rest of us) and may well deter potential production companies. After all, would any reasonable person contemplate purchasing new *Who* material knowing that any such production is bound to be greeted with detailed analysis and moans about bad continuity? Ultimately such selfish fans will end up with the *Doctor Who* they deserve – *none at all.*

Matthew Jones,
Blacon,
Cheshire

I know you don't have to use cheats, but here are some more for *Dalek Attack* on the Amiga. While playing the game, type the following in (including spaces and using no capitals) to skip respective levels:

To get from London to Paris	the day of reckoning
Paris to New York	the slyther
New York to Tokyo	tricolour coffee shop
Tokyo to Skaro	d5 gamma z alpha

I also write with a request. Various music papers (*NME, Kerrang!* etc) have recently given away a free set of cards with recent issues. I was wondering if **DWM** could do this?

Andrew Lyons,
Solihull,
West Midlands

As we hinted at in a recent issue of **Doctor Who Classic Comics** *the possibility of launching a series of* Doctor Who *trading cards is something we've been looking into for some time. Keep your fingers crossed!*

I've heard a couple of rumours about a Thirtieth Anniversary *Doctor Who* special and also that the two missing episodes of *The Invasion* have been found.

And *Doctor Who – The Musical?* (ref **DWM** 201) If they choose one of the existing Doctors I hope he can sing well enough. Have you heard *Star Trek*'s William Shatner's version of *Lucy in the Sky With Diamonds?*

Antony Tyler,
Acocks Green,
West Midlands

See page 39 for the latest update on The Dark Dimension. *Unfortunately, there's less positive news regarding* The Invasion *episodes. It seems the rumour was started by the somewhat inappropriate wording on BBC Video's initial copies of the video sleeve, which* **DWM** *alerted them to. As for William Shatner, his musical endeavours have yet to cross the vinyl frontier to transform* **DWM***'s record collections! Beam me up . . .*

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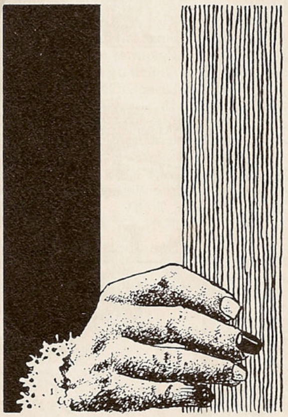

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DOCTOR WHO

ARCHIVE FEATURE

Serial WWW
INVASION OF THE DINOSAURS

Photo © BBC

PART ONE (drn: 25′29″)

The TARDIS brings the Doctor and Sarah Jane Smith back from the Middle Ages to present day London, a few weeks after they left. The city seems strangely deserted, and their first contact with anyone is a looter at a shop, whose car is then smashed up by something as he makes a getaway. With the 'phones dead and the police station locked up, the Doctor and Sarah follow a Land Rover only to discover more looters hiding furs in a garage. After a fight with the men, the Doctor and Sarah are attacked by a pterodactyl, and escape using the looters' Land Rover. They are then found by an army patrol, and arrested for possession of stolen goods.

London is under martial law imposed by General Finch, who supervises UNIT's sighting operations at a temporary HQ in a school on the edge of the evacuated Central Zone. Brigadier Lethbridge-Stewart is hoping that the Doctor will turn up to help them with the incidents in the capital. At that moment, the Doctor and Sarah are photographed as criminals at Number 5 Reception Centre, and learn from Lodge, an arrested looter, that monsters have started appearing in London. An army lieutenant sentences the trio to detention, so the group plan an escape.

The Brigadier sees the photographs of the Doctor and Sarah, but is unable to contact Number 5 Reception Centre, because of the radio interference every time the monsters appear. The Doctor and Sarah are recaptured trying to steal a Land Rover, and are handcuffed for the journey to the Detention Centre. En route, the vehicle's path is blocked by a tyrannosaurus rex . . .

PART TWO (drn: 24′43″)

With two army soldiers engaged in fighting the monster with machine guns, the Doctor and Sarah escape from the Land Rover and hide in a nearby garage. After picking their handcuffs, the pair are briefly attacked by a man who claims to be from the time of the Crusades, and who vanishes when events wind backwards in a time eddy. The Doctor and Sarah are found by the Brigadier who takes them to UNIT HQ. The Doctor suspects that the dinosaurs are being brought forward in time, and then returned using temporal displacement. With the Brigadier, the Doctor studies a stegosaurus that has appeared, before it vanishes in another time eddy.

General Finch is sceptical when the Doctor says he believes that somebody is using a power source to bring the monsters forward in time from within the evacuated zone itself. However, a professor and a man called Butler are planning such time transferences, incidental to 'Operation Golden Age', in a control room somewhere. The Doctor builds a gun to neutralise the brain cells of a dinosaur so he can capture one, and then analyse the electrical field around it when it vanishes. This will allow him to trace those responsible. On learning of this, Captain Mike Yates reports to Butler and the professor, the latter giving him a device that will disable the Doctor's gun.

A brontosaurus (a docile herbivore) is located at a power station, and the Doctor aims to stun it. However, this vanishes and is replaced by a ferocious tyrannosaurus. His stun gun is useless against the carnivore . . .

PART THREE (drn: 23′26″)

Yates grabs the gun, removes the device, and saves the Doctor as the stunned monster falls to the ground. Later he vents his anger on Butler and the professor for trying to kill the Doctor. The tyrannosaurus is taken to an aircraft hanger, chained down and surrounded by the Doctor's temporal energy monitoring equipment, which Yates sabotages. Sarah says that the most advanced scientist in time travel theory is Professor Whitaker, dismissed as a crank when he applied for a government grant, who went missing six months ago. The Right Honorable Charles Grover, an ardent conservationist and Minister with Special Powers in charge of London, confirms that Whitaker's theories were rubbish. Finch however does take an interest in Sarah's theory, and gives her clearance to photograph the tyrannosaurus at the hanger.

At the hanger, Sarah becomes trapped when the dinosaur awakens and breaks its bonds. Only the arrival of the Doctor saves her life as the hanger is demolished. Later it is revealed that the chains on the monster had been cut, and the Doctor's monitoring equipment has been sabotaged. Sarah realises that anybody using a time device would need power from a nuclear reactor, and asks Grover at his offices if plans to build an underground shelter, including a reactor for the government during the Cold War, were ever made a reality. Grover takes her into his filing room to check, and reveals one was built beneath his ministry. The filing room is actually a lift which has taken them down to the shelter. Butler and Grover leave Sarah in a room where she is put to sleep. She awakens to find herself with a man called Mark who explains that she is one of the People, soon to start a new life, and on board a spaceship that left Earth three months ago . . .

PART FOUR (drn: 23′33″)

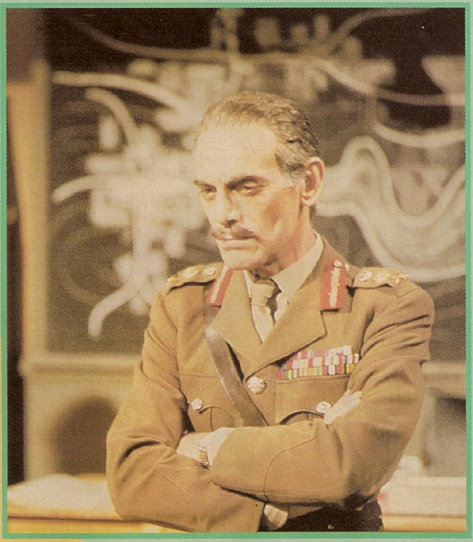
The Doctor builds a mobile energy detector, and sets off around London to track down the power source. He arrives at Moorgate Underground Station where he sees Butler use a secret lift in a cleaner's locker room. The Doctor follows him down into the shelter, but a series of metal bulkheads close to force him back to the lift, and up to the surface where he narrowly escapes an attack from a pterodactyl. Returning with the Brigadier, the Doctor finds that the lift mechanism has been removed. They confront Grover, who denies that any shelters were ever built and whose chauffeur (in reality, Butler) says that Sarah returned to UNIT HQ after her visit.

Sarah recognises Mark as athlete John Crichton, and the two Elders of the People, Ruth and Adam, as conservationist Lady Cullingford and novelist Nigel Castle. The ship is almost at the end of its journey to New Earth, one of seven ships carrying two hundred people in suspended animation. The colonists will start mankind again on a fresh world, free from pollution and greed. The fresh scar on Sarah's head sustained at the hanger tells her that she could not have been asleep for three months. When it seems that Sarah's questioning of the Elders could disrupt the People, she is put in the Reminder Room to be re-educated. If she is still a threat to the community, she will be destroyed.

Finch, who is also working with Grover and Whitaker, decides to block the Brigadier by discrediting the Doctor. Whitaker uses a 'phone message to lure the Doctor to the hanger where a stegosaurus appears. At that moment, Finch enters with the Brigadier and accuses the Doctor of being the monster-maker . . .

PART FIVE (drn: 24′38″)

The Doctor is arrested by the Brigadier and placed in the custody of Sergeant Benton, who allows the Doctor to overpower him and escape. Finch orders that the troops track the Doctor and shoot to kill, but the Doctor manages to outwit the army patrols and steals a Land Rover. The Brigadier and Benton set out to find the Doctor before Finch does.



Whitaker perfects the temporal beam which will allow his group to wind time back across the Earth. Sarah escapes from the Reminder Room, and shows Mark that the controls of the spacecraft are fake: it would also take them centuries to reach their new planet four light years away. She then leaves the craft via the airlock, escapes through the shelter to the lift up to Grover's office, and from the ministry reachs UNIT HQ. Leaving a note for the Brigadier, she meets Finch and explains about the secret base of operations. Finch agrees to investigate, but merely re-captures Sarah on reaching the shelter. Whitaker produces a last wave of monsters to clear the inner zone of London. After that, time outside will roll back so that mankind will never have existed. Those in the shelter will be safe to start again on an Earth of an earlier age.

In London, the Doctor finds his Land Rover cornered by a brontosaurus and a tyrannosaurus . . .

PART SIX (drn: 25′34″)

The two monsters engage in a battle, allowing the Doctor to slip away. He is found by Finch, but rescued by the Brigadier who claims the Doctor as a UNIT prisoner. At HQ, Yates attempts to stop the Brigadier over-riding Finch's authority by pulling a gun on him, but the entrance of Private Bryson with some tea allows Benton to overpower the Captain. The Doctor and Brigadier set off to blow their way into the shelter via Moorgate Station whilst Benton musters as many UNIT men as he can. After fending off a triceratops, the Brigadier helps the Doctor climb down the lift shaft, and returns for reinforcements. Benton meanwhile overpowers Finch at UNIT HQ.

Sarah is locked in a store room by Butler, but escapes back to the fake spaceship. The People start to awaken in mass, and are disturbed by the claims of Sarah, and now Mark, that they have been tricked. To allay fears, Adam sends for Grover from 'another spaceship', with the Minister arriving in a spacesuit from a shuttle. Grover talks to Sarah and Mark alone about the true aims of Operation Golden Age, but Adam too overhears the truth. After Grover has gone, Sarah again proves the airlock is a fake and the People swarm out into the shelter.

The People and the UNIT forces converge on Whitaker's control room together as Whitaker throws the switch to wind time back. The Doctor fights against the eddy and reverses the process, but an eager Grover then tries to set it going again. The main control console vanishes into the past, taking Grover and Whitaker with it.

After the cleaning-up operations are over, Yates will be allowed to resign from UNIT, and Finch will be court-martialled. The Doctor offers Sarah a trip to the beautiful planet Florana.

Between the tenth and eleventh recording blocks for *Doctor Who*, the production team of producer Barry Letts and script editor Terrance Dicks created and launched a more adult science-fiction drama series entitled *Moonbase 3*. This was to be made during May to August of 1973, taking away some of the time they could otherwise spend planning Season Eleven (apart from *The Time Warrior* which would conclude the tenth recording block). Because of this, they opted to use reliable and experienced *Doctor Who* writers whose scripts should require the minimum of editing and re-planning. Such a writer was Malcolm Hulke, an old associate of Dicks since the early Sixties.

Letts wanted to build upon an element from *Carnival of Monsters*, which he had directed in 1972. This had been the aspect of model monsters, such as the Drashigs and a pleisiosaur, the puppet effects of which had generally worked very well and been convincing. Letts had particularly admired one shot of a Drashig bursting through the hold of the S.S. Bernice, and felt that such special effects shots could be repeated as the format for a new story. The initial idea from the producer was of the Doctor and his companion having an adventure in the time of the dinosaurs, a sure-fire attraction since the massive extinct reptiles have fascinated children (and adults) for many generations.

It was Dicks who suggested that the dinosaurs should be in present day London as opposed to their own era. Visual effects, also very confident after their work on *Carnival on Monsters,* said that a whole serial devoted to dinosaurs should not cause any problems. Thus it was feasible for Letts and Dicks to go ahead with a dinosaur story. A complete storyline set in brief was thus to create a serial in which dinosaurs were roaming present day London, and the writer's storyline was underway by early 1973.

GOLDEN DAYS

One of Hulke's aims was to burst the bubble of people who wanted to live in the 'good old days', or their own 'golden age'. He felt that people with these dreams overlooked a lot of major issues and practicalities. As usual, he aimed not to create too many obvious 'villains' for his storyline and instead developed the characters of Professor Whitaker, Charles Grover, General Finch and Butler as misled believers, trying to undo humanity's mistakes. Letts and Dicks asked Hulke to use Mike Yates as a villain, further developing a sub-plot begun in *The Green Death,* where Yates was hypnotised to work against the Doctor and UNIT. Thus Yates also joined Whitaker's organisation.

Dicks decided to leave the series as script editor during the summer. By then he was the longest serving script editor on *Doctor Who,* and wanted to return to being a freelance writer. In connection with this, enquiries from Target Books (who had purchased the rights to reprint the three *Doctor Who* novelisations from the Sixties) had indicated that they wanted adaptions of more recent *Doctor Who* stories from the Jon Pertwee era. The principle writers on the series at first would be Dicks and Hulke, the co-writers of Piccolo Books' *The Making of Doctor Who* in 1972. Hulke would adapt his own material, whilst Dicks would handle scripts by Robert Holmes and others.

It was Robert Holmes whom Dicks suggested as his successor. Dicks had always regarded the ex-policeman and ex-journalist as his 'find' on *Doctor Who* since *The Krotons* in 1968, and since then Holmes had delivered some very cleverly scripted serials. Holmes was reluctant to take on the office job, seeing himself more as a writer in isolation. After a series of lunchtime meetings with Dicks, Holmes was persuaded to join the production team of the show he enjoyed writing for so much. His first assignment was to assist Dicks with editing the later episodes of *Invasion of the Dinosaurs,* tailing Dicks for the rest of the season and officially becoming script editor on *Robot* the following year.

The scripts for *Invasion of the Dinosaurs* were set directly after *The Time Warrior,* with the Doctor bringing his new friend Sarah Jane Smith back to contemporary London. References were made by Mike Yates to events with giant maggots and his brainwashing in *The Green Death,* and in Part Three the Doctor spoke of the Blinovitch Limitation Effect, which had been originated as a throwaway line for time paradoxes in *Day of the Daleks.*

Ideally, Letts would have directed *Invasion of the Dinosaurs* himself, but his commitments as producer on *Moonbase 3* up to late August prevented this. Instead he selected an experienced freelance director who would have a good understanding of the technical complexities involved in the serial. The director was Patricia (Paddy) Russell, who had previously directed *The Massacre* in 1966. Since her last encounter with *Doctor Who,* Russell had worked on *United!*, *Z Cars, Late Night Horror, The Doctors, Imperial Palace, Softly, Softly: Task Force* and other BBC shows, being on a rolling contract to the corporation despite her freelance status.

In charge of make-up was Jean McMillan, who had worked on *Planet of the Daleks* earlier that year, as had visual effects designer Clifford Culley. For designer Richard Morris, it was his only *Doctor Who* serial, whilst Barbara Kidd had already supervised costumes on *Frontier in Space* and *The Green Death.*

One day's filming in London was completed 'on spec' in June 1973 long before the bulk of location shooting would take place. This was done by Paddy Russell and Tony Leggo, a BBC film cameraman whom Russell had worked with on *The Massacre,* and was effectively to get key shots of the evacuated city for the establishing shots in Part One. Filming began on a Sunday for all the scenes where crowd control would be difficult at other times. Work started at Westminster Bridge, then on the Thames Embankment and at Trafalgar Square. By the time the crew reached Whitehall, London was starting to come to life and several takes had to be done for this scene. The final location of the day was at lunchtime in Billingsgate.

Although it was to be the second serial of Season Eleven, *Invasion of the Dinosaurs* was the first story to be produced in the recording block since *The Time Warrior* had been finished back in June. Thus rehearsals reunited Jon Pertwee, Elisabeth Sladen, Nicholas Courtney and also John Levene and Richard Franklin, who had last worked on *The Green Death* back in April. Some of the other cast involved on the location filming had also worked on *Doctor Who* before. Martin Taylor had been a Skybase Guard Leader in *The Mutants* Episode Five, John Caesar had appeared in *The Romans, The Ark, The Macra Terror* and *The Sea Devils,* whilst both Pat Gorman and Terry Walsh had a long list of minor rôles on the show. Walsh in particular was hired as the fight arranger for the fight scene between the Doctor, Sarah and a couple of looters in Part One.

ENTER: THE WHOMOBILE

For the first read-through on the serial, the show's star arrived at rehearsals in his latest mode of transport: The Alien. Pertwee, a fanatic for all forms of motorised transport, had met up with Pete Ferries, a custom car designer, whilst opening a Ford Main Dealers branch in the Midlands in January 1973. The actor had greatly admired Ferries' creation of 'The Black Widow', one of his projects as Nottingham Drag and Custom Club Chairman. Between them, the two men designed a customised vehicle which Pertwee could use for promotional appearances, and which would be in keeping with his futuristic television rôle. Shortly before this, Pertwee had suggested the inclusion of a space-age car that the Doctor could fly in to Letts (as opposed to the old-fashioned roadster, Bessie), but the producer had realised that such a vehicle would be over the show's budget. Instead the actor decided to create it as an investment of his own.

The resulting vehicle had the registration number WVO 2M. It was powered by a 975cc Hillman Imp sports unit, with a body cast in aluminium which was seven feet wide, fourteen feet long with the side wings reaching five feet in height. Checks were made to ensure that the vehicle was legal for use on the roads, and it was officially listed as an 'invalid tricycle', despite the fact that it could reach speeds of 100 mph. A rubber skirt coming down to the ground gave it the illusion of being a hovercraft, a myth which some publicity perpetuated for a while. The two-seater car, built on a three-wheeled Bond Bug chassis, contained a telephone, television, car stereo and no less than forty-four flashing lights which formed a mock-up computer. It was agreed that the car could feature in the new serial during Part Four, replacing a scripted motorcycle as the Doctor's method of transport around London.

Another isolated day of filming took place on Sunday 2nd September 1973, three weeks in advance of the main shoot. Again an early Sunday morning was used to get London at its quietest, allowing all the sequences outside Covent Garden Market for Parts Four to Six to be filmed, whereafter the crew moved on to Smithfield Market. The first scenes filmed were those of Pertwee in the Alien, for which Ferries had not yet added a motorboat windscreen to make the vehicle roadworthy (the complete canopy had not been finished at this point, but would appear in *Planet of the Spiders*). These were the scenes in Part Four as the Doctor toured London and saw the dinosaurs fighting in Part Six.

After work at Smithfield for the looting scenes in Part One, the other early scenes the team wanted to capture were at the entrance of Moorgate Underground Station for Parts Four and Six. No filming was allowed inside London Underground premises because London Transport demanded huge fees for their use. Although the iron gates would be opened for the Doctor and Brigadier to enter the building, the bulk of the scenes would be realised by a studio set and a model stage. The Doctor used a detection device whilst travelling in his car that homed in on energy sources, and indicated their direction by means of a moving needle dial. The team also did several shots on Lower Ham Road and Duke Avenue in Ham, taking advantage of the quiet venue to make the main road appear abandoned for the sequence in which the Doctor and Brigadier drove a Land Rover under a brontosaurus in Part Six.

Baptys, armaments suppliers for the film and television industry, provided all the Land Rovers and firearms for the army and UNIT forces in the serial. It was soon clear that the budget would not be able to afford the hire of a helicopter for the chase sequences in Part Five (Hulke having included helicopters in previous scripts such as *Doctor Who and the Silurians* and *The Sea Devils*). Instead, Paddy Russell decided to locate suitable stock film of an army helicopter display team and splice it into the specially filmed material of the Doctor and his army pursuers.

The bulk of the shooting took place from Sunday 23rd to Saturday 29th September at a variety of locations around London, again using 16mm film. The school acting as UNIT HQ required in the script was the premises of the Central Electricity Board at Ealing, seen briefly at the start of Part Four. A photocall at the school acting as UNIT HQ was arranged to introduce the amazing new vehicle, which was dubbed 'the Whomobile' by the production team and the press, although in the series itself it never had a name. For the film sequences, the car had its registration plates blacked out.

The sequences of the looters in the garage and the pterodactyl attack for Part One were filmed on Monday 24th. This was a key action sequence arranged by Walsh, who also played the main looter. In addition to the fight, both the wire flown pterodactyl and the glove puppet were used to attack the Doctor and Sarah, the latter smashing its way through a prop window placed in the side of the looters' Land Rover. The Land Rover then smashed its way out of the garage, driving straight at the prop doors of the building.

The arrival of the TARDIS in Part One was filmed on The Ride at Wimbledon Common, with the scenes of the Doctor and Sarah trying to use a 'phone and waiting for a bus shot in nearby streets of Ham. All these locations were chosen by production assistant George Gallaccio in association with Russell because they both lived in the area. As a mark of continuity to *The Time Warrior,* Sarah retained her same basic outfit for the first three episodes of *Invasion of the Dinosaurs.* Further woodlands and parks were used for the long chase sequence in Part Five where the Doctor outwitted an army unit, stealing their Land Rover after ditching his UNIT one.

Southall Gasworks, which had featured in *The Ambassadors of Death,* was used for a variety of film sequences, such as the first appearance of Phillips (the looter) evading an army patrol in Part One; the arrest of the Doctor and Sarah by Corporal Norton in Part One; the Doctor's attempts to capture a stegosaurus in Part Two, and the Doctor being pursued by an army Land Rover in Part Five. Although Baptys had supplied sub-machine guns for use in the story, blanks were never fired on location and the appropriate sound effects were dubbed onto the film afterwards.

Storage warehouses used by Pickfords on an industrial estate served as the backdrop for the Doctor's encounter with a tyrannosaurus and brontosaurus for the cliffhanger to Part Two, and also as the exterior of the aircraft hanger in Part Three. Terry Walsh, Pat Gorman and John Caeser were not needed to reprise their rôles in the later studio recordings, all of their scenes having been shot on film.

DINOSAURS!

A notable slice of the budget had been allocated to Clifford Culley for the dinosaurs, the centrepiece of the story. Culley in turn farmed out the construction of the dinosaur models to a firm near Pinewood. Hulke's script required five dinosaurs: a tyrannosaurus rex, a stegosaurus, a triceratops, a brontosaurus and a pterodactyl.

Time and money ruled out any chance of creating versatile ball-and-socket puppets of the principle monsters for stop-frame animation (the process of photographing the model, moving its joints slightly, and then rephotographing it to animate its movement as used by Ray Harryhausen in many famous feature films). Instead, the dinosaurs would be ►

Two different pterodactyl props were used during *Invasion of the Dinosaurs.*
Photo © BBC

puppets like the Drashigs, controlled by rods and cables and made from latex over wire bodies. This restricted the movement of the puppets since there would always need to be a means for the operator to control them out of shot (hence the tyrannosaurus always backed away from a battle, the control mechanisms running along its tail). Five such puppets were made: the tyrannosaurus, the stegasaurus, the brontosaurus, the triceratops and also a large version of the tyrannosaurus' head (with moving eyes, seen in close-ups for Part Three). The pterodactyl had been realised as two props: the full-size dummy flown on wires and the glove-puppet affair made by the costume department which could be manipulated just out of camera shot.

Silent 16mm film was used for all the dinosaur model sequences, apart from the battle between the tyrannosaurus and brontosaurus in Part Six which was achieved on 35mm film and shot on a model version of the road outside Smithfield Meat Market. The tyrannosaurus was used prominently, smashing its way out of a model building into a grenade attack in Part One, providing the cliffhanger to the same episode on a model road, plus the sequence of its smashing the roof of the hanger away in Part Three and then bursting through its wall. The stegosaurus appeared in Part Two at a model of the Southall Gasworks, briefly at the end of Part Five, and also outside a model of Moorgate Station for the Brigadier's grenade attack in Part Six. The brontosaurus featured briefly at the end of Part Five, mainly in the model of the road outside Smithfield Meat Market.

The results of the model work were disappointing since the dinosaurs were far too inarticulate – and since they were a key element of the storyline, the finished serial suffered accordingly. The freelance company responsible reportedly went out of business shortly afterwards.

Several of the cast joining rehearsals for the first studio session at the start of October had been in *Doctor Who* before. Professor Whitaker was played by Peter Miles, who had featured as Dr Lawrence in *Doctor Who and the Silurians* Episodes 1 to 6. Noel Johnson, playing Charles Grover, had been King Thous in *The Underwater Menace* Episodes 2 to 4 as well as finding fame as Dick Barton on BBC Radio years earlier. Martin Jarvis, cast as Butler, had played Menoptera Captain Hilio in the last three episodes of *The Web Planet*. Dave Carter, now playing army Sergeant Duffy, had featured in various minor rôles since the mid-Sixties, with credits on *Doctor Who and the Silurians, Inferno, Terror of the Autons, The Mind of Evil* and *The Time Monster*.

Part One was recorded on Monday 15th October 1973, with Part Two on Tuesday 16th October in TC6. Various members of the production crew recall Pertwee losing some of his interest in the show around this time, partly due to the departure of Katy Manning and the death of his friend Roger Delgado. Paddy Russell recalls the star being more interested in his costume than his script, and also not learning his lines properly. In one scene with John Bennett, she claimed that Pertwee's lines were written around the set for the actor to read.

For Part One, 'mug shots' of Jon Pertwee and Elisabeth Sladen as looters had already been taken for the prop charge-sheets of the Doctor and Sarah seen at UNIT HQ. In the scenes at the detention centre, Pertwee and Sladen therefore adopted similar poses.

Also recorded on Monday 15th were all the scenes set in the interior of Moorgate Underground Station for Parts Four, showing the Doctor following Butler down into the shelter, being attacked by the pterodactyl and then returning with the Brigadier. Despite the location given in the film sequences, the signs for the platform set read 'Trafalgar Square'. The lift seen in Part Four was simulated by the movement of light behind the grille in the doorway, whilst a fan was set up to suck air into the underground base. Again, both puppet and wire flown versions of the flying reptile were used in the studio.

CSO was frequently used to mix actors wth the model dinosaurs in the same shot. For the start of Part Two, two extras as army soldiers fired guns from behind a street cleaner's cart on a yellow CSO background and were placed over model shots of the tyrannosaurus, also matching up with the two actors behind the cart filmed earlier on location. The effect of the time eddy for the disappearance and appearance of dinosaurs or middle-ages peasants was a caption slide of thin red lines radiating out from a circle on a yellow background, CSOed over the main action. For some of the scenes, such as the peasant struggling with Sarah, the scene was recorded on a videodisc unit, and then played in reverse with the effect laid over it, then cross-fading to a shot of the set without the peasant. Pertwee appeared on the yellow CSO set for his encounter with a stegosaurus in Part Two, whilst for the climax of the episode both the brontosaurus and tyrannosaurus models were manipulated in the studio against a CSO backdrop, and then placed over the filming done at Pickfords.

Whitaker's underground lab used various consoles from series such as *Out of The Unknown* and *UFO*, and was also adorned with small monochrome monitors which allowed him to study data and activity inside the shelter. A photocall for the serial was held on Tuesday 16th October, concentrating on Pertwee posing with his dinosaur stun gun. John Levene joked that during Part Two when Pertwee described the brontosaurus as "large, placid and stupid" that he kept on looking at Levene on every take until Levene made a mock complaint.

Joining the cast from Part Four onwards was Carmen Silvera, a character actress who had appeared as a variety of characters in *The Celestial Toymaker* and who would find fame in the Eighties as Edith in *'Allo, 'Allo*. Rehearsals for the next two instalments followed for a fortnight. Part Three was then taped on Monday 29th October 1973, and Part Four on Tuesday 30th October 1973 in TC8. The scenes of Butler securing Sarah in a storage room for Part Six and her subsequent escape were taped with Part Four, as was the opening scene of Part Five, set in the hangar office.

The interior of the hangar used by the Doctor was a model in the videotape studio, inside which the tyrannosaurus was manipulated. As the Doctor, Sarah or Mike Yates approached it, once again they were on a yellow CSO set (difficulty was experienced in getting the cameras to pull far enough back to make the actors small enough). The tyrannosaurus head was also used again in close-up, with blue light flashes bounced off it to simulate Sarah's photographic flash. Yellow panels outside the windows of the hangar office also allowed the sleeping monster and the hangar interior to be seen in the background of the set. Lightweight balsa wood debris was dropped on Elisabeth Sladen as the tyrannosaurus wrecked the hangar office, and for the remainder of the story, Sarah sported a wound on her forehead. The room in which Sarah was placed in a deep sleep was a small set with flashing blue lights set in the wall, and the view she saw from outside the 'spaceship' was a slide caption with the Earth dwindling in the distance.

CSO was used for the viewing screens inside the spaceship as Mark and the Elders showed Sarah shots of the People in suspended animation and the other spaceships in the fleet (both model shots). CSO also allowed twenty-five feet of silent colour 16mm stock footage to be shown on the screen in the Reminder Room, with Peter Miles providing the commentary voice. The general set of the spaceship had areas leading off to the control room and the airlock behind glass panels, with access to the flight deck gained via a transparent panel that slid upwards. Both the lift from Moorgate Station and from the Ministry led down to identical parts of the shelter, with illuminated arrows either side of the door showing the lift's motion. In Part Four, Butler and Whitaker tracked the Doctor as he moved through the shelter on monitor cameras from their control room, and could lower bulkhead doors in the shelter corridors to force his route back to the lift. The Blue Lift's operation was indicated by a flashing blue sector on an illuminated map at the control room. The appearance of the stegosaurus in the hangar at the conclusion of Part Four was also achieved on videotape with a cross-fade.

These studio recordings were visited by a team from *TV Comic*, the Polystyle publication which at that time had the rights to run a *Doctor Who* comic strip. Various reference photographs were taken on the sets of the spaceship, Whitaker's control room and the school laboratory with the TARDIS, and these turned up in various *TV Comic* specials, including the 1974 *Holiday Special* the following summer.

Jon Pertwee and the Alien appeared live on a special edition of *Blue Peter* on Monday 5th November, 1973. This was the vehicle's television debut, with the last half of the children's magazine programme devoted to *Doctor Who* and its Tenth Anniversary. Extracts were shown from *An Unearthly Child: The Firemaker, The Daleks' Master Plan: The Traitors, The Tenth Planet* Episode 4, *The War Games* Episode Ten and *The Three Doctors* Episode One. It was on this occasion that the 16mm telerecordings of *The Daleks' Master Plan: The Traitors* and *The Tenth Planet* Episode 4 were requisitioned from the BBC Archives and not returned. The extracts taken from these films and videotapes have formed the basis of many *Blue Peter* features on *Doctor Who* ever since. Towards the end of the year, Pertwee also recorded an apeparance with the 'Whomobile' on *Billy Smart's Childrens Circus*, screened by BBC1 on Sunday 6th January, 1974 – a few days prior to *Invasion of the Dinosaurs* starting transmission.

Joining the cast for the final two episodes were Colin Bell, as UNIT Private Bryson, who had been CPO Summers in *The Sea Devils* Episodes Four and Five and Operation Golden Age man Robinson, played by Timothy Craven, who had been a cell guard in *Frontier in Space* Episode Two.

Part Five was recorded on Monday 12th November with Part Six taped on Tuesday, 13th November 1973 in TC3. The videodisc unit was again used for the sequence in Part Five where Butler smashed a cup, but Whitaker's improved temporal beam (a red light shining from above) could reverse time and reassemble it. Stock footage of the army helicopter, including shots from the pilot's point of view, was edited into the filmed chase sequence with new voices dubbed on for the pilot, and more stock film was used on the CSO screen in the Reminder Room. CSO was also used for the closing sequence in which the tyrannosaurus model was placed over the filmed footage outside the market. The fight between the tyrannosaurus and brontosaurus that opened Part Six had been largely shot on film, but for shots with Pertwee in the background, CSO of the two models struggling in the videotape studio was used.

The spacesuit worn by Grover when he crossed to the spaceship in Part Six was in fact one of those made for *Moonbase 3* a few months earlier. The triceratops model made its only appearance in this episode, manipulated in the videotape studio on a model set of Trafalgar Square Underground Station platform, with Nicholas Courtney CSOed into the shot and holding it at bay with a lighted flare. The explosion caused by the Brigadier at the station to enter the lift shaft was achieved off camera with flashing lights and smoke. For the final warping time eddy as Whitaker threw the key switch, the background image of everyone in the control room was freeze-framed and then visually echoed and tinted blue by electronic effects expert Dave Jervis. Over this was placed a shot of Jon Pertwee and the consoles before him recorded on a CSO background, to show him moving immune to the effects of the eddy because of his Time Lord powers. The final effect of Grover, Whitaker and the main console fading away back in time was a simple roll-back-and-mix effect involving a cross-fade. A photocall was held on the final day for the scenes on the false spaceship, highlighting Elisabeth Sladen, and also a publicity shot of the model triceratops in the underground.

An innovation for recording was the introduction of a Gallery Only day later in November. This was a day in a studio at Television Centre reserved for editing and electronic effects such as CSO which would not require the presence of any artistes. Barry Letts took a great interest in the recording for this session along with Paddy Russell, although one shot in Part Six caused problems for the director. This was the sequence of the Doctor and the Brigadier driving the UNIT Land Rover under the stomach of the brontosaurus, and unfortunately the recordings of the puppet dinosaur made in the studio had been done from the wrong angles (i.e. the dinosaur straddling the road appeared to switch directions) since the final studio had over-run and to move the nailed-down model took time. The last shot of the sequence, done in close-up, showed only the puppet's belly and disguised the fact that it was facing in the wrong direction.

Part One was found to overrun quite badly, so a short film sequence of a looter stealing from a dead milkman's money pouch, hearing a roar above him and then being cut down by 'something' was deleted. As it was, both Parts One and Six still overran their twenty-five minute deadlines. Russell felt that this was her most difficult serial for the programme, but also the one which she got the most satisfaction from.

Butler (Martin Jarvis) was given a far more sympathetic rôle in the novelisation. Photo © BBC

EXTRA FOOTAGE

An earlier edit of Part Three is still held by the BBC Film and Television Archives, in addition to the version that was shown in 1974 and subsequently on overseas transmissions. Running over the standard time to 25′200″, it has various minor differences. During the opening scene of the tyrannosaurus bearing down on the Doctor, Yates is seen to fling himself beneath the creature (an effect achieved by CSOing a flexible lizard leg prop into the film sequence) and shooting his automatic up at the beast (with the appropriate low level shot of the dinosaur model). A scene in the Doctor's school laboratory begins with extra material as Grover meets Sarah for the first time, and continues as Finch expresses anger at the journalist still being in the zone. The later scene at Grover's office opens earlier, with Grover looking out of the window and getting an intercom message from his secretary (the voice of Peter Miles) that 'Miss Sarah Smith' has come to see him with a UNIT pass. The final line of dialogue from Mark about having left Earth three months ago was missing from the shot of Earth at the end of the episode, as it is on the reprise for Part Four.

Sound played a key part in the production with two notable incidents taking place off-screen and indicated by sound effects only; the knocking over of a tree in the park where the TARDIS landed, and the crash of Phillips' car in a deserted street. Unsurprisingly, authentic dinosaur noises were also something that could not be obtained from standard sound effects discs, so Russell's team had to devise their own. A cow mooing, played backwards, was used for the tyrannosaurus, whilst Russell argued that the brontosaurus, with a small voice box, would probably make a higher-pitched noise akin to a cat.

To retain an air of mystery about what was happening in the deserted capital during Part One, it was decided that the opening instalment should be titled simply *Invasion,* with Parts Two to Six retaining the title *Invasion of the Dinosaurs.* This 'surprise' was spoiled by the *Radio Times'* special Tenth Anniversary *Doctor Who* magazine's previews of Season Eleven. Before the new season was transmitted fans knew that the second serial was entitled *Invasion of the Dinosaurs.* Also the publicity shots circulated to many daily newspapers showed the Doctor being attacked by a pterodactyl.

As usual, the incidental score for the story was provided by Dudley Simpson, who composed over fifty minutes of music for the six-part serial. Simpson conducted a small orchestra to provide the conventional score, and then with assistance from Dick Mills at the Radiophonic Workshop overlayed some eerie enhancements from a synthesiser. As a result on this particular story, Simpson actually felt that he had composed too much music.

To promote the story in *Radio Times,* Peter Brookes provided a series of line illustrations to accompany the programme billings. A larger block of cartoon action accompanied the listing for *Invasion* Part One, showing the Doctor attacked by a pterodactyl, and then smashing out of the garage with Sarah in a UNIT land rover! Subsequent weeks saw drawings from Brookes depicting a dinosaur in front of Big Ben, a stegosaurus, Sarah looking out of the spaceship window, the brontosaurus and tyrannosaurus fighting and finally a triceratops.

Invasion of the Dinosaurs was broadcast on BBC1 at 5.30pm on six consecutive Saturdays from 12th January to 16th February, 1974. However, from 29th December, 1973 BBC1 Wales had scheduled a programme of folk music for Saturday evenings and so another slot had to be found for *Doctor Who.* As with the final two instalments of *The Time Warrior, Invasion* Part One went out the following Tuesday in Wales. From *Invasion of the Dinosaurs* Part Two to the end of the Season, *Doctor Who* aired in Wales on Sunday afternoons the day after its transmission in England and Scotland.

Competition for the story on ITV was generally in the form of *Rolf Harris,* a variety show with the antipodean cartoonist and musician, which was replaced on Saturday 16th February for one week by *Ready Freddie Starr.* Whilst this was the staple diet for large regions like LWT, ATV and Granada, Yorkshire opted for practical jokes on *Candid Camera* whilst Southern tended to schedule the extremely popular martial arts western *Kung Fu.* Although the ratings were an improvement on those for *The Time Warrior,* there was a notable dip after Part Three. The BBC's Reaction Index measurements, which had been re-introduced for selected episodes from *The Time Warrior,* showed that the serial was reasonably well accepted by those who watched. It was during the broadcast of *Invasion of the Dinosaurs* that Pertwee's departure from the show was announced to the public.

WIPED!

Within six months of transmission, a slip in paperwork at the BBC had resulted in the two-inch colour videotape of *Invasion* Part One being wiped. At that time, selected episodes from the Hartnell and Troughton era were still being erased, and the new serial's opening instalment was mistaken for the 1968 Troughton episode *The Invasion* Episode One. This meant that the serial was not available to sale to Australia in the summer of 1974 since it was incomplete. Unlike the other Jon Pertwee stories which had had episodes wiped, there was no monochrome 16mm telerecording print held at BBC Enterprises for overseas sales, and it seemed as if the episode was lost forever.

Hulke was not asked to work on *Doctor Who* again by the incoming production team of Robert Holmes and producer Philip Hinchcliffe, but remained busy on many other projects, not least of which were his novelisations for Target. During late 1975 he adapted his final television serial, initially under the title of *Doctor Who and the Invasion of the Dinosaurs*. The book was finally published as *Doctor Who and the Dinosaur Invasion* by Target (paperback) and Allan Wingate (hardback) in February 1976. The original cover by Chris Achilleos showed Pertwee running from a pterodactyl and tyrannosaurus in a doom-laden London, with the flying creature making the cartoon noise "Klakk!" (something Achilleos was told not to do in future). The novelisation trimmed a lot of the padding in the original scripts, but built up on both the initial evacuation of London and the background of Butler, who in the book had a scarred face, caused by saving the life of a child when he was a fireman.

The paperback was reissued in June 1978 with a new cover from Jeff Cummins showing a tyrannosaurus outside St. Paul's Cathedral. In North America, Pinnacle Books selected the title to be the third book in their *Doctor Who* set, issued in paperback in May 1979. The cover by David Mann showed dinosaurs in London and a spacecraft heading to the moon. Since 1983, the book has been reissued in the UK as Book No. 22 in the Target library. It is due for reissue again in November 1993 with a new cover painting by Alister Pearson, now entitled *Doctor Who – Invasion of the Dinosaurs*.

Malcolm Hulke died on Friday 6th July, 1979. He had been unwell since April of that year, had narrowly completed his final novelisation *Doctor Who and the War Games* and had just obtained the rights to adapt his 1967 serial *The Faceless Ones* for Target. After a relapse, he died peacefully in hospital, leaving his revisions of his book *Writing for Television* incomplete.

Since the early Eighties, the story has been syndicated in Australia, New Zealand and North America as a five-part serial. This comprises *Invasion of the Dinosaurs* Parts Two to Six, but with the opening credits re-edited to read Parts One to Five instead. Part Two (i.e. the new Part One) also has around thirty seconds of material directly relating to Part One deleted, such as the Doctor and Sarah discussing the Pterodactyl attack with viewers would not have seen. In North America, *Invasion of the Dinosaurs* is also syndicated as a one hour fifty-six minute TV movie, again omitting the material from *Invasion* Part One.

It was in the early Eighties that the search in earnest began for missing *Doctor Who* episodes, with *Invasion* Part One being the only gap in the Pertwee run. Fortunately, a few years earlier, Roger Stevens, a film editor at the BBC and *Doctor Who* enthusiast, had acquired seven episodes of the show as black-and-white film recordings at £10 each from a film collector. These were *The Space Museum: The Space Museum*, *The Moonbase* Episode 4, *The Abominable Snowmen* Episode 2, three episodes of *Carnival of Monsters* and also a print of *Invasion* Part One, which had been made by the BBC presumably for internal use prior to the videotape's wiping. Although the print was badly marked and scratched in places, it was returned to the BBC Film and Videotape Library during the Summer of 1983.

The colour videotape of *Invasion of the Dinosaurs* Part Six was chosen as one of the Third Doctor Selected Gems at *Doctor Who – The Developing Art*, a screening event at the National Film Theatre in London on 29th and 30th October, 1983. When a similar package of episodes was offered to regional British Film Institutes around the country in 1986, the monochrome telerecording of *Invasion* Part One was substituted in its place.

Andrew Pixley

INVASION OF THE DINOSAURS

SERIAL WWW

CAST

Jon Pertwee (*The Doctor*) with Elisabeth Sladen (*Sarah Jane Smith*), Gordon Reid (*Phillips*) [1], George Bryson (*Private Ogden*) [1-2], John Levene (*Sergeant Benton*), Nicholas Courtney (*Brigadier Lethbridge-Stewart*), Richard Franklin (*Captain Yates*), Terry Walsh (*Warehouse Looter*) [1], John Bennett (*General Finch*), Martin Taylor (*Corporal Norton*) [1], Dave Carter (*Sergeant Duffy*) [1], Trevor Lawrence (*Lodge*) [1], John Caesar (*R/T Soldier*) [1], Ben Aris (*Lieutenant Shears*) [1], James Marcus (*Peasant*) [2], Pat Gorman (*UNIT Corporal*) [2], Martin Jarvis (*Butler*) [2-6], Peter Miles (*Professor Whitaker*) [2-6], Noel Johnson (*Charles Grover MP*) [2-6], Terence Wilton (*Mark*) [3-6], Brian Badcoe (*Adam*) [4-6], Carmen Silvera (*Ruth*) [4-6], Colin Bell (*Private Bryson*) [5-6], Timothy Craven (*Robinson*) [6].

EXTRAS

Leslie Noyes (*Milk Float Looter*)†; Roy Pearce, Pat Milner, Steve Ismay, Cy Town, Ian Elliott, Ronald Gough, Nigel Winder, Kelly Varney, Tim Blackstone, Kevin Moran (*Army Soldiers*); Ted Heath, Bruce Cox, Colin Hamilton, Robin Dixon (*Army Drivers*); Richard KingUNIT Soldier Typist); Alan Bull (*Second Warehouse Looter*); Leslie Bates, Mike Stevens (*Army Corporals*); Stuart Myers (*Army Photographer*); Ken Tracey (*Army Despatch Rider*); Brian Nolan, Geoff Whiterick, Dennis Plenty, David Billa, Ian Elliott, Peter Dukes, Louis Souchez, Leslie Bates, John Cash, James Muir (*UNIT Soldiers*); Peter Miles (*Voice of Grover's Secretary/Voice on Film in Reminder Room*); Barry Summerford, Ken Tracey, Rory O'Connor, Geoff Brighty, Judy Roger, Annette Peters, Lyn Howard (*People on Operation Golden Age Spaceship*).

† Not in finished programme.

CREDITS

Written by Malcolm Hulke. Title Music by Ron Grainer and BBC Radiophonic Workshop. Title Sequence: Bernard Lodge. Incidental Music: Dudley Simpson. Special Sound: Dick Mills. Film Cameraman: Keith Hopper†. Film Sound: Andrew Boulton†. Film Editor: Robert Rymer†. Visual Effects Designer: Clifford Culley†. Costume Designer: Barbara Kidd†. Make-Up: Jean McMillan†. Studio Lighting: Alan Horne†. Studio Sound: Trevor Webster†. Video Tape Editor: Barry Stevens [6]. Script Editor: Terrance Dicks. Designer: Richard Morris. Producer: Barry Letts. Directed by Paddy Russell. BBC © 1973.

† Credited on Parts One and Six only.

BROADCAST DETAILS*

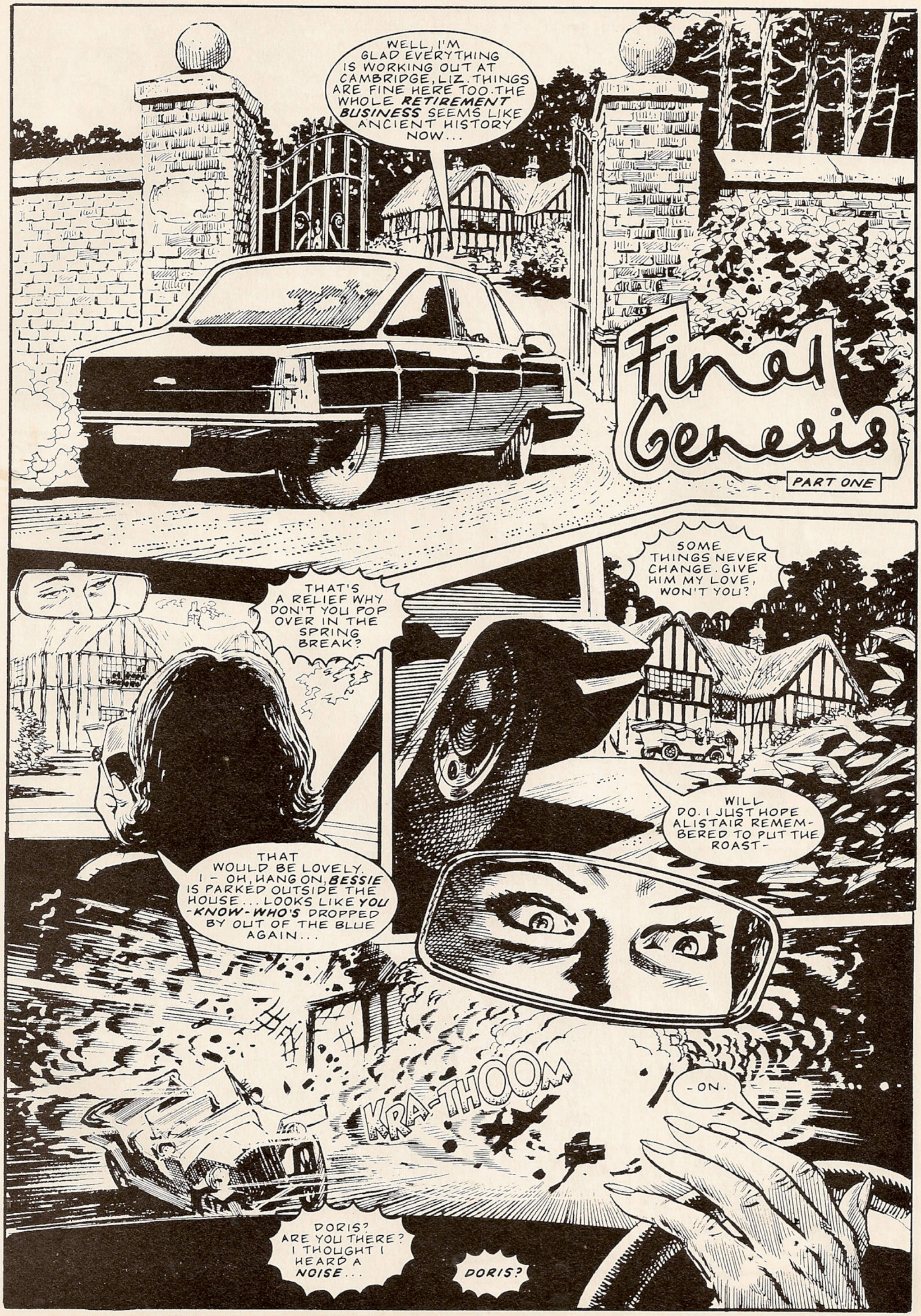
Part One†	12th January, 1974	5.30pm-5.55pm
Part Two	19th January, 1974	5.30pm-5.55pm
Part Three	25th January, 1974	5.30pm-5.55pm
Part Four	2nd February, 1974	5.30pm-5.55pm
Part Five	9th February, 1974	5.30pm-5.55pm
Part Six	16th February, 1974	5.30pm-5.55pm

† Entitled *Invasion* Part One. All other episodes are *Invasion of the Dinosaurs*.

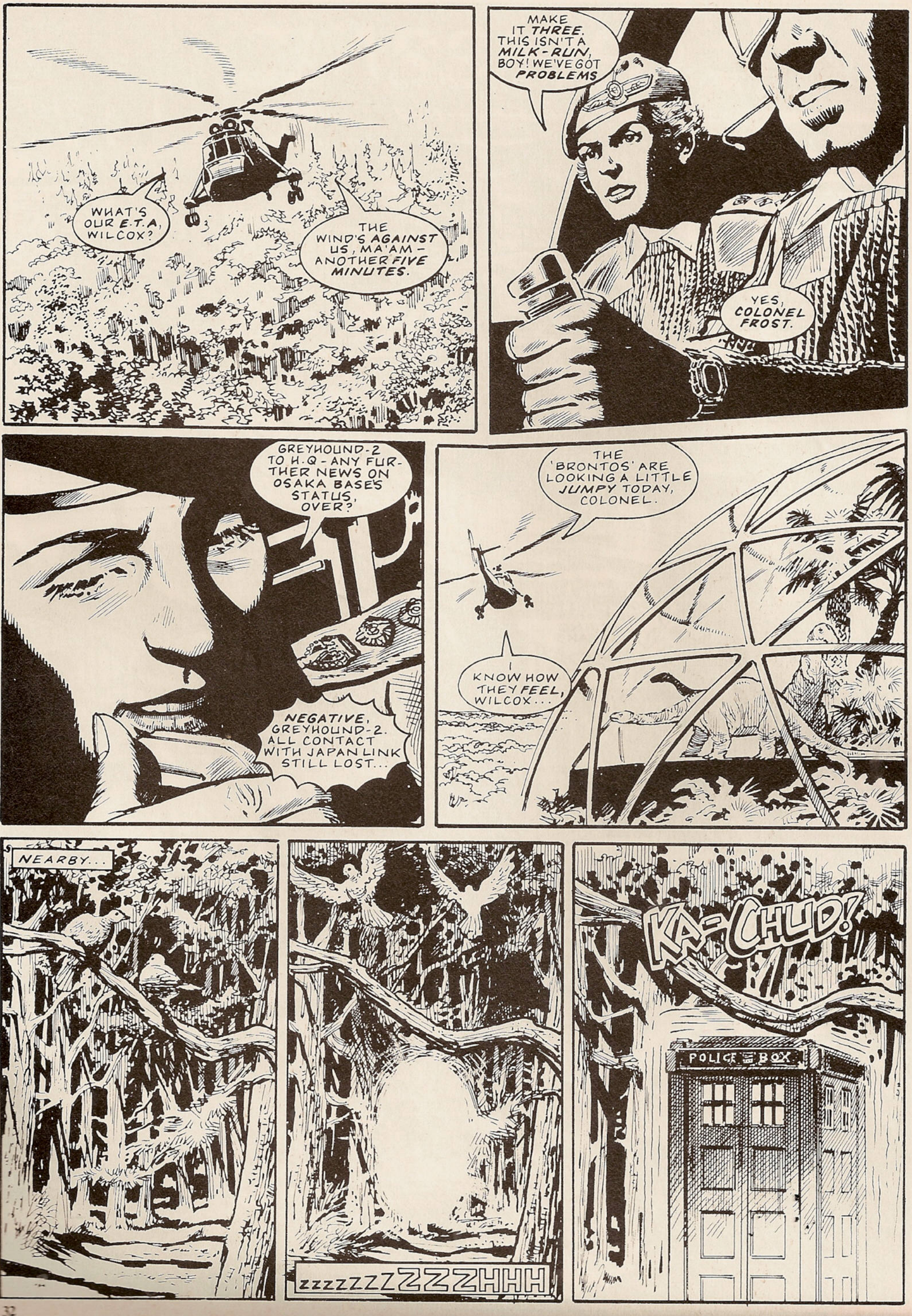
* BBC Wales transmissions: 15th January at 7.10pm, 20th January at 4.50pm, 27th January at 4.50pm, 3rd February at 4.50pm, 10th February at 4.50pm, 17th February at 4.50pm.

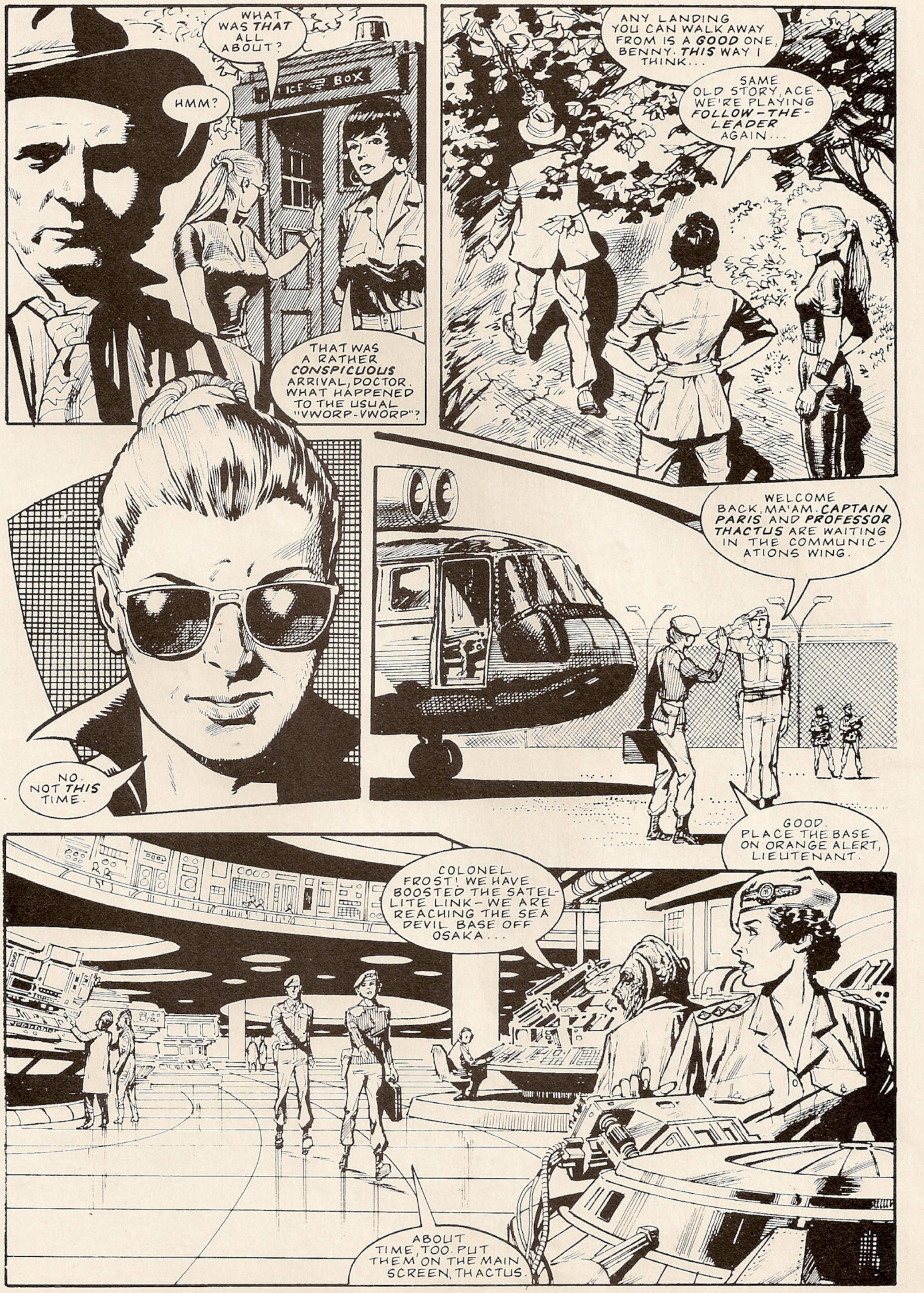
Viewing Figures:
Part One: 11.0M (24th), Part Two: 10.1M (26th), Part Three: 11.0M (27th), Part Four: 9.0M (34th), Part Five: 9.0M (23rd), Part Six: 7.5M (54th).

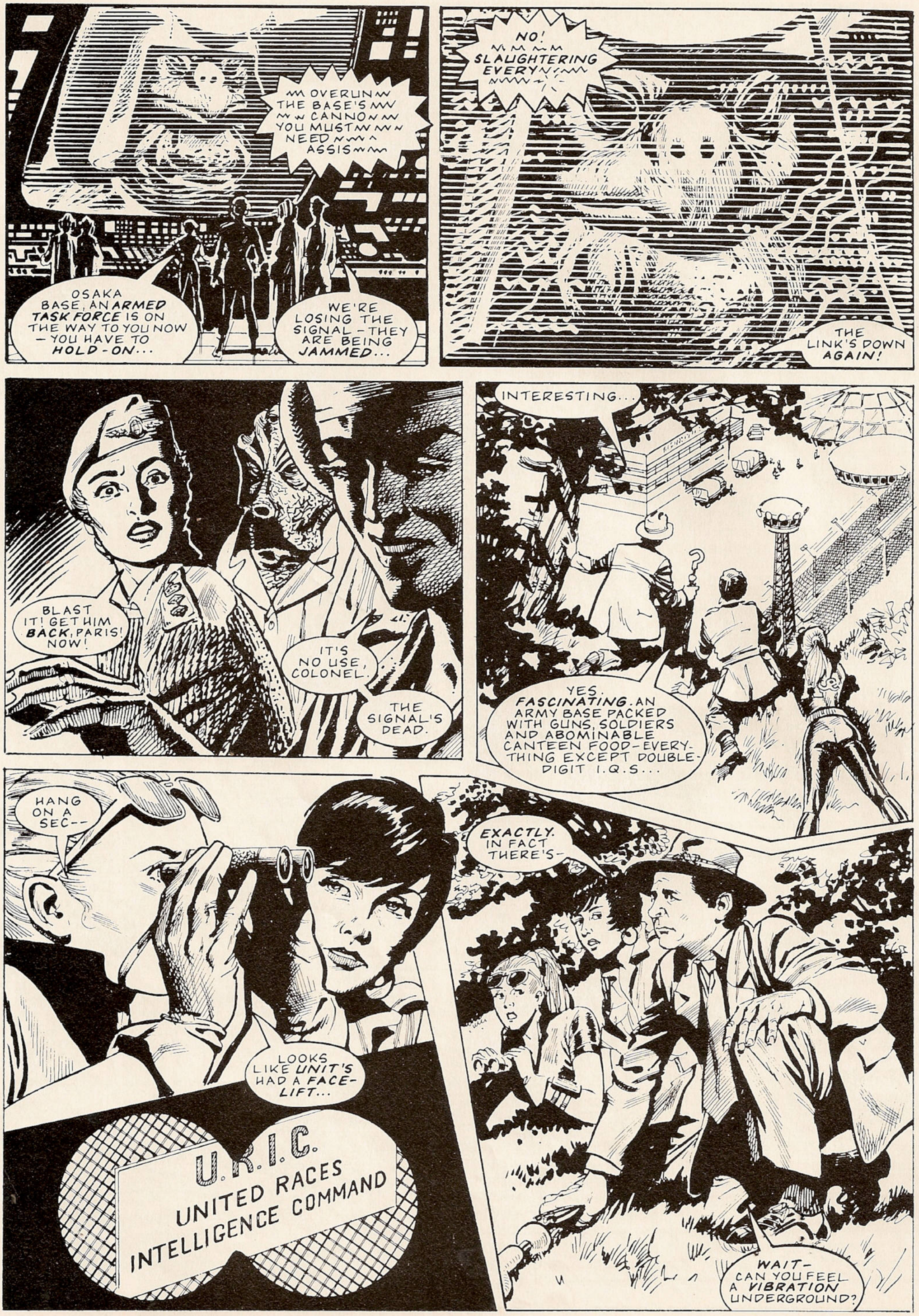
Audience Appreciation:
Part One: 62%, Part Three: 63%, Part Six: 62%. No figures recorded for Parts Two, Four or Five.

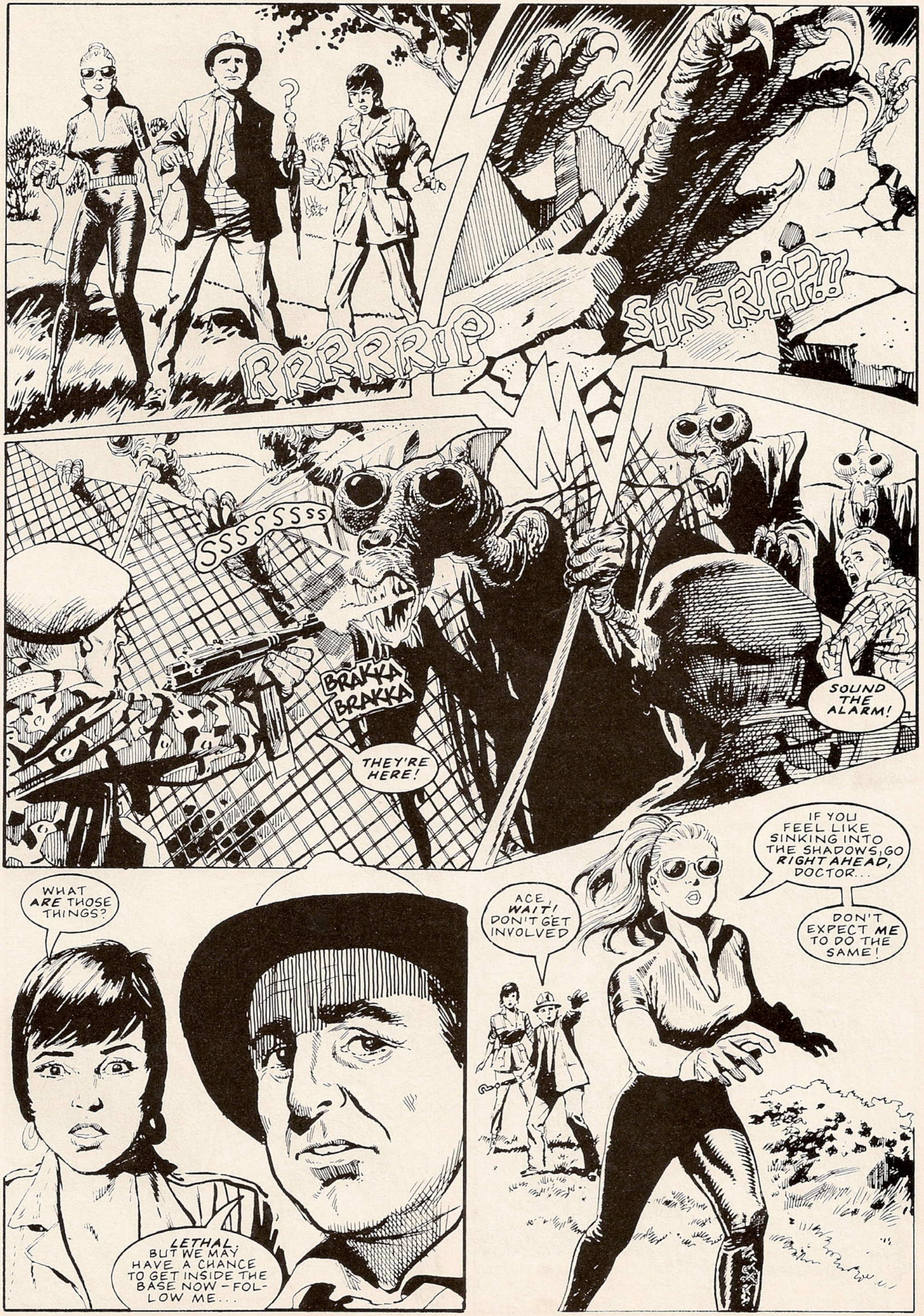

WELL, I'M GLAD EVERYTHING IS WORKING OUT AT CAMBRIDGE, LIZ. THINGS ARE FINE HERE TOO. THE WHOLE *RETIREMENT BUSINESS* SEEMS LIKE ANCIENT HISTORY NOW...
Final Genesis
PART ONE
THAT'S A RELIEF. WHY DON'T YOU POP OVER IN THE SPRING BREAK?
THAT WOULD BE LOVELY. I - OH, HANG ON, *BESSIE* IS PARKED OUTSIDE THE HOUSE... LOOKS LIKE *YOU-KNOW-WHO'S* DROPPED BY OUT OF THE BLUE AGAIN...
SOME THINGS NEVER CHANGE. GIVE HIM MY LOVE, WON'T YOU?
WILL DO. I JUST HOPE ALISTAIR REMEMBERED TO PUT THE ROAST-
KRA-THOOM
-ON.
DORIS? ARE YOU THERE? I THOUGHT I HEARD A *NOISE*...
DORIS?

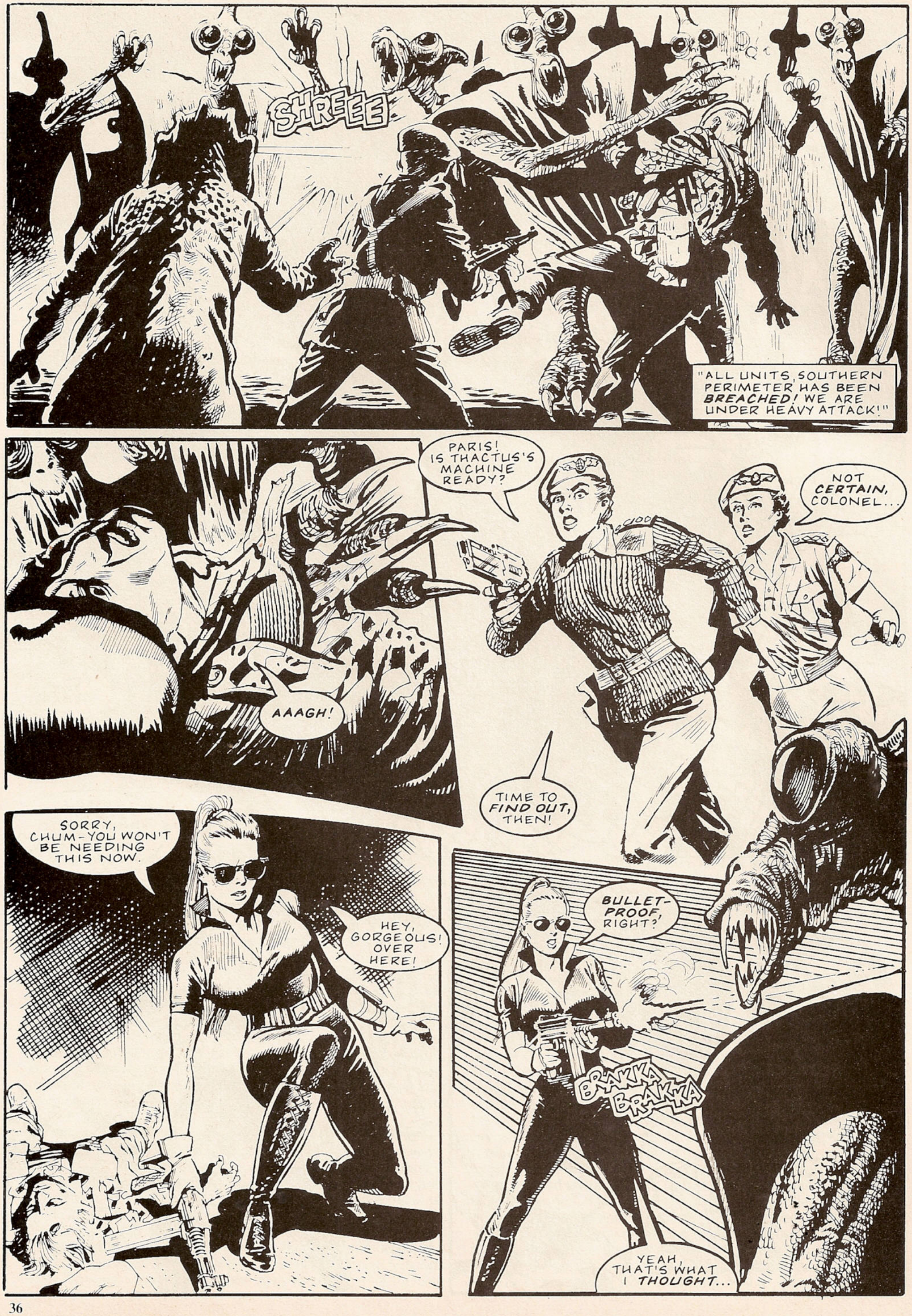
STORY: **WARWICK GRAY**. ART: **COLIN ANDREW**. LETTERS: **JANEY RUTTER**. EDITS: **GARY RUSSELL**.

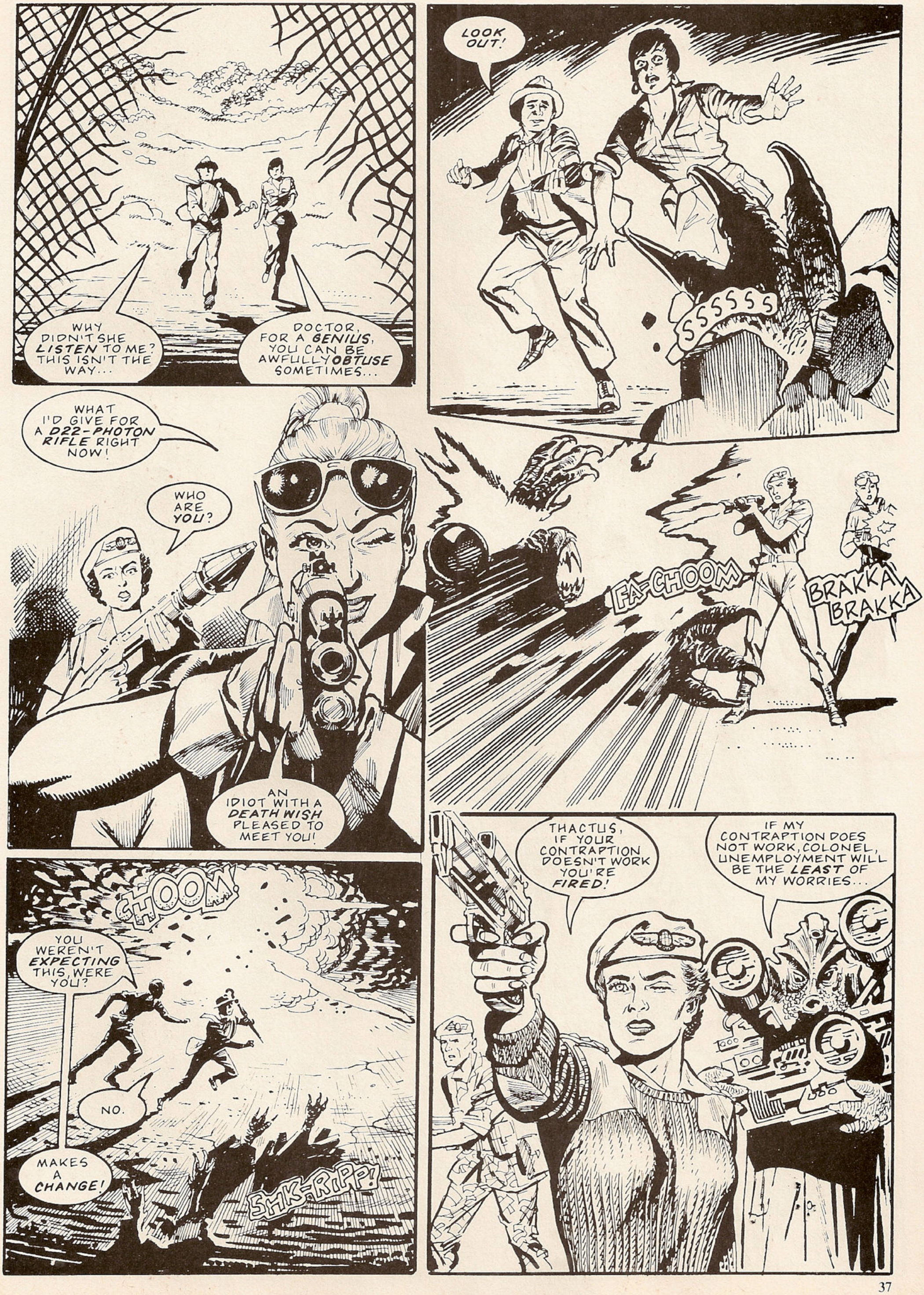

WHAT'S OUR E.T.A, WILCOX?
THE WIND'S AGAINST US, MA'AM — ANOTHER FIVE MINUTES.
MAKE IT THREE. THIS ISN'T A MILK-RUN, BOY! WE'VE GOT PROBLEMS.
YES, COLONEL FROST.
GREYHOUND-2 TO H.Q - ANY FURTHER NEWS ON OSAKA BASE'S STATUS, OVER?
NEGATIVE, GREYHOUND-2. ALL CONTACT WITH JAPAN LINK STILL LOST...
THE 'BRONTOS' ARE LOOKING A LITTLE JUMPY TODAY, COLONEL.
I KNOW HOW THEY FEEL, WILCOX...
NEARBY...
zzzzzzzZZZHHH
KA-CHUD!
POLICE BOX

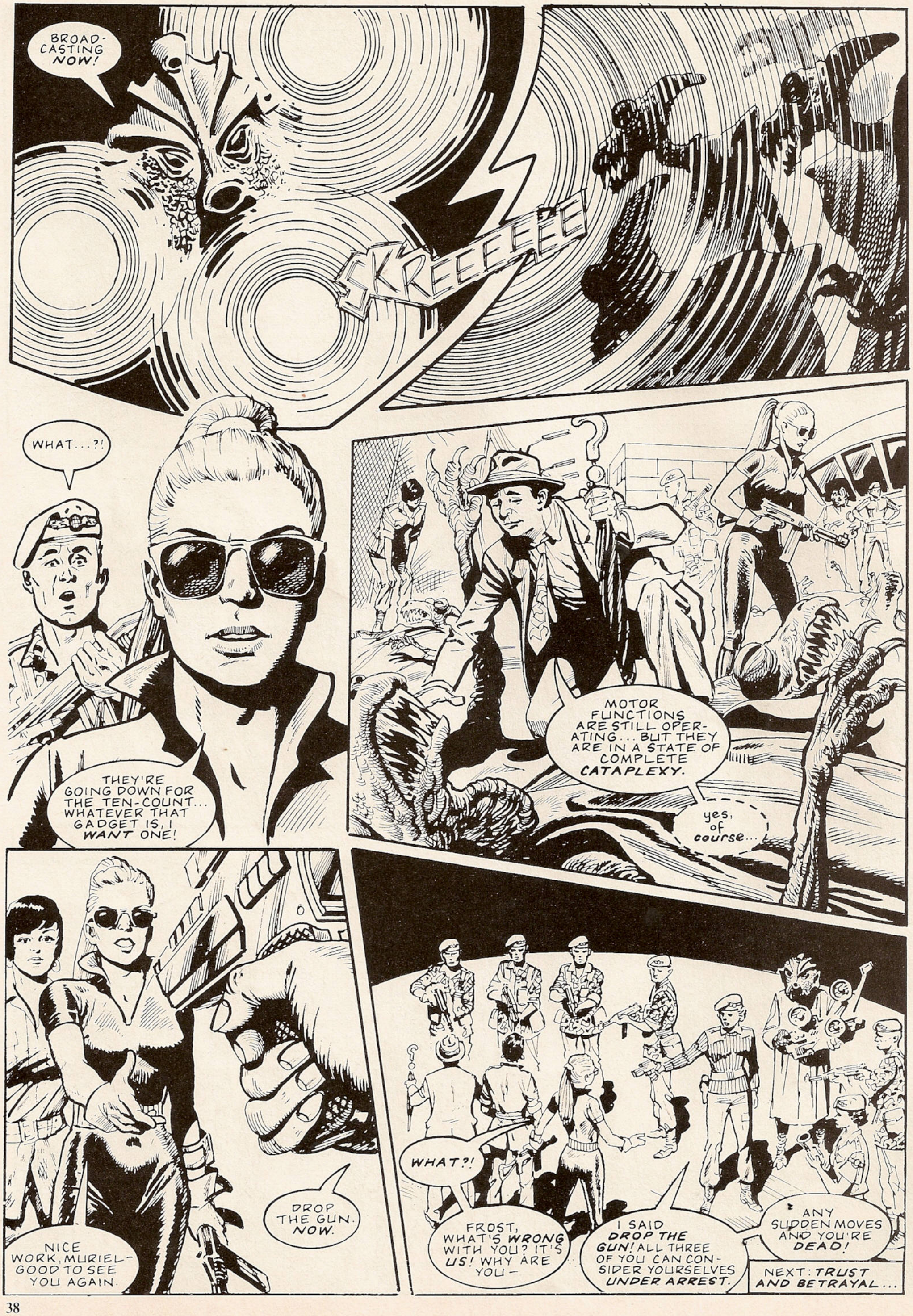

WHAT WAS **THAT** ALL ABOUT?
HMM?
ICE BOX
THAT WAS A RATHER **CONSPICUOUS** ARRIVAL, DOCTOR. WHAT HAPPENED TO THE USUAL "VWORP-VWORP"?
NO. NOT **THIS** TIME.
ANY LANDING YOU CAN WALK AWAY FROM IS A **GOOD** ONE, BENNY. **THIS** WAY I THINK...
SAME OLD STORY, ACE WE'RE PLAYING **FOLLOW-THE-LEADER** AGAIN...
WELCOME BACK, MA'AM. **CAPTAIN PARIS** AND **PROFESSOR THACTUS** ARE WAITING IN THE COMMUNICATIONS WING.
GOOD. PLACE THE BASE ON ORANGE ALERT, LIEUTENANT.
COLONEL FROST! WE HAVE BOOSTED THE SATELLITE LINK—WE ARE REACHING THE SEA DEVIL BASE OFF OSAKA...
ABOUT TIME, TOO. PUT THEM ON THE MAIN SCREEN, THACTUS.


OVERUN THE BASE'S CANNON YOU MUST NEED ASSIS
OSAKA BASE, AN ARMED TASK FORCE IS ON THE WAY TO YOU NOW — YOU HAVE TO HOLD-ON...
WE'RE LOSING THE SIGNAL — THEY ARE BEING JAMMED...
NO! SLAUGHTERING EVERY
THE LINK'S DOWN AGAIN!
BLAST IT! GET HIM BACK, PARIS! NOW!
IT'S NO USE, COLONEL.
THE SIGNAL'S DEAD.
INTERESTING...
YES. FASCINATING. AN ARMY BASE PACKED WITH GUNS, SOLDIERS AND ABOMINABLE CANTEEN FOOD — EVERYTHING EXCEPT DOUBLE-DIGIT I.Q.S...
HANG ON A SEC--
LOOKS LIKE UNIT'S HAD A FACE-LIFT...
U.R.I.C.
UNITED RACES INTELLIGENCE COMMAND
EXACTLY. IN FACT THERE'S-
WAIT- CAN YOU FEEL A VIBRATION UNDERGROUND?


RRRRRIP
SHK-RIPP!!
SSSSSSSSS
BRAKKA BRAKKA
THEY'RE HERE!
SOUND THE ALARM!
WHAT ARE THOSE THINGS?
LETHAL. BUT WE MAY HAVE A CHANCE TO GET INSIDE THE BASE NOW — FOLLOW ME...
ACE! WAIT! DON'T GET INVOLVED
IF YOU FEEL LIKE SINKING INTO THE SHADOWS, GO RIGHT AHEAD, DOCTOR...
DON'T EXPECT ME TO DO THE SAME!


SHREEE
"ALL UNITS, SOUTHERN PERIMETER HAS BEEN BREACHED! WE ARE UNDER HEAVY ATTACK!"
PARIS! IS THACTUS'S MACHINE READY?
NOT CERTAIN, COLONEL...
AAAGH!
TIME TO FIND OUT, THEN!
SORRY, CHUM - YOU WON'T BE NEEDING THIS NOW.
HEY, GORGEOUS! OVER HERE!
BULLET-PROOF, RIGHT?
BRAKKA BRAKKA
YEAH, THAT'S WHAT I THOUGHT...


WHY DIDN'T SHE *LISTEN* TO ME? THIS ISN'T THE WAY...
DOCTOR, FOR A *GENIUS*, YOU CAN BE AWFULLY *OBTUSE* SOMETIMES...
LOOK OUT!
SSSSSS
WHAT I'D GIVE FOR A *D22-PHOTON RIFLE* RIGHT NOW!
WHO ARE *YOU*?
FA-CHOOM
BRAKKA BRAKKA
AN IDIOT WITH A *DEATH WISH* PLEASED TO MEET YOU!
CHOOM!
YOU WEREN'T *EXPECTING* THIS, WERE YOU?
NO.
MAKES A *CHANGE!*
SHK-RIPP!
THACTUS, IF YOUR CONTRAPTION DOESN'T WORK YOU'RE *FIRED!*
IF MY CONTRAPTION DOES NOT WORK, COLONEL, UNEMPLOYMENT WILL BE THE *LEAST* OF MY WORRIES...


BROAD-CASTING NOW!
SKREEEEEEE
WHAT...?!
THEY'RE GOING DOWN FOR THE TEN-COUNT... WHATEVER THAT GADGET IS, I WANT ONE!
MOTOR FUNCTIONS ARE STILL OPERATING... BUT THEY ARE IN A STATE OF COMPLETE CATAPLEXY.
yes, of course...
NICE WORK, MURIEL-GOOD TO SEE YOU AGAIN.
DROP THE GUN. NOW.
WHAT?!
FROST, WHAT'S WRONG WITH YOU? IT'S US! WHY ARE YOU —
I SAID DROP THE GUN! ALL THREE OF YOU CAN CONSIDER YOURSELVES UNDER ARREST.
ANY SUDDEN MOVES AND YOU'RE DEAD!
NEXT: TRUST AND BETRAYAL...

The End of THE DARK DIMENSION

The BBC have once again let down the world's millions of *Doctor Who* fans with the announcement, on Friday July 9th, that their plans to resurrect *Doctor Who* for a one-off Thirtieth Anniversary special have been scrapped.

The show's anniversary year, which began in a spirit of hopeful expectation, has been marred by bitter disappointment unrivalled since the show was cancelled in 1989.

The shock move, condemned by many as surprising in light of the BBC's advanced plans, quashes all hopes of seeing a production which many regarded as the last throw of the dice for *Doctor Who.*

Adrian Rigelsford, the co-author of a script which he had been attempting to get off the ground for nearly two years, told **DWM** that "I am deeply disappointed."

The production, which would have been BBC Enterprises' opportunity to make broadcasting history with a television milestone, already had a contracted director in the shape of the highly-respected Graeme Harper. He is resigned to defeat and told us: "We gave it our best shot."

The statement announcing the cancellation of the project was made by David Jackson, a senior producer at BBC Video, who told us that "due to the constrictions of our budget and the time available the production has been cancelled." When asked if it was possible to remount the show at a later date Jackson claimed this was very unlikely. He added that he was bitterly disappointed by the decision.

The feature-length story, a co-production between BBC Enterprises and BBC TV, was helmed by Penny Mills as co-producer from Enterprises while former BBC Head of Series and Serials Peter Cregeen was contracted as the BBC producer. Director Graeme Harper's plans were well advanced and shooting should have begun by the time this issue of **DWM** is in the shops. Harper, one of the country's top television directors, was so enthusiastic about the project that he relinquished his directorial responsibilities on the new series of the BBC's highly-acclaimed *House of Elliot* drama series for the chance to reshape *Doctor Who* for the Nineties.

Andrew Rigelsford and Jo McCaul's script, entitled *The Dark Dimension*, featured rôles for all five of the surviving Doctors. Although none of them had been contracted it looked likely that Tom Baker would shortly confirm his involvement, alongside Nicholas Courtney and Sophie Aldred. Colin Baker, who initially expressed reservations about the story, told **DWM** the loss of the programme was "an opportunity missed." At least one other previous companion was also being considered for a cameo appearance by the writing team, but no details were officially revealed.

Recent additions to the production team had included Nick Jagels as production associate. Jagels, along with Rigelsford, Harper and a producer, Alan Jonns, were the guiding force behind the independent production company Dark Light, who recently bid for the rights to produce a new series of *Doctor Who* (see **DWMs 183, 186 & 187**). Jonns now works in the United States.

The production designer for *The Dark Dimension* would have been BBC Birmingham designer Nigel Jones, who previously worked on the 1981 *Doctor Who* spin-off *K9 and Company.* Tony Harding, another old hand at *Doctor Who*, was destined to look after visual effects and Kevan van Thompson (who worked on *Mindwarp* amongst other stories) was Harper's first assistant director.

The story's music had yet to be contracted out but apparent front-runners included Mark Russell and Alan Hawkshawe. Alan has previously worked on *The New Statesman* with Graeme Harper and, amongst his numerous credits, counts a spell in pop group The Shadows. Despite the involvement of a new musician it was likely that the show's title music would have been the traditional version used during the Jon Pertwee/Tom Baker eras. The title sequence itself remained undecided but Kevin Davies, who produced BBC Video's recent *The Making of the Hitch-Hiker's Guide to the Galaxy,* was a likely candidate for devising something new. He told us the cancellation meant "a lifetime's ambition had been temporarily shelved."

The reaction of the press, who had been so supportive of the BBC's plans to return the show, where predictably savage in condemning the BBC's U-turn. As we went to press, speculation was rife over the future of *Doctor Who*. Many fans and members of the television industry saw the anniversary year as the ideal opportunity to relaunch the show. One national journalist told **DWM** staff: "The BBC have lost out on a lot of publicity and good will by pulling out of *Doctor Who* this late in the game. Should there be any hint of another 'return' of the programme I'd imagine a lot of papers would be foolish to swallow the bait yet again."

Steve Wickham, the co-ordinator of the *Doctor Who* Appreciation Society, told us "this is very disappointing news. We'd hoped that this could have been a new start, but as it's now fallen apart I hope this doesn't mean the death of the programme."

So do we.

The ICE LORD of MARS

Photo © BBC

Andy Lennard and Mark Crowder track down three-time Ice Lord Alan Bennion, who reveals the tribulations of life inside a pregnant reptile . . .

Alan Bennion is perhaps best known to *Doctor Who* fans for his portrayals of the Ice Lords Slaar, Izlyr and Azaxyr during the Troughton and Pertwee eras of *Doctor Who*. In the course of a long and varied career, Alan has appeared in virtually every kind of performance, from Shakespearian drama to comedy and some rather more unusual rôles . . .

"I remember I was in a children's show at Sheffield many years ago, when I was playing the East Wind! I wore tights and grey gauze, and that type of thing, and was always flashing about the stage in a kind of greenish make-up. I don't think I've ever played an animal – apart from those giant reptiles in *Doctor Who*!"

Alan came to acting unusually late on, after a spell in the civil service. "I got my first professional acting job when I was thirty-one, playing Fagin in *Oliver Twist*. That was a schools tour and I thought 'Well, that's not a bad part part to start in – a good character part.' I think my parts got younger as I got older!"

Alan's rôle in the 1968 story *The Seeds of Death* came about because of that first job, in which he was directed by Michael Ferguson. "He remembered me six or seven years later when he became the director of *The Seeds of Death*. He got in touch with my agent to check if I would like to play this 'very uncomfortable' part. As you can imagine, I was sold!"

The Seeds of Death was the second story to feature the reptilian martians and was commissioned as a result of the popularity of 1967's *The Ice Warriors*. The impact the Ice Warriors had was thanks in no small way to the late Bernard Bresslaw's striking portrayal of Varga. "He was the original, of course. Either he wasn't available for the second one or he'd learnt just how uncomfortable it was. I couldn't really use him as a model because in the Bernard Bresslaw days, due to all the make-up and latex and the terrible fibreglass helmet thing, they couldn't do the dialogue live. I'm not quite sure how they did it. They probably dubbed it in afterwards, but by the time I did mine in the late Sixties they made enormous improvements. I don't remember anybody ever playing any recordings they may have had of Bernard. They just described the kind of hissing noise and I think I just did it in the only way I could have done it. It was heavy-breathing time, really. I don't think the voice was electronically enhanced, unless they worked magic in the gallery during recording. We used to hyperventilate inside those masks."

It was fairly easy for Alan to imagine how his character would look when he first read through the scripts as he'd already been shown a preliminary design. "Bernard had worn this giant turtle-like thing, but I remember them saying to me 'What we want is for the leader of the Ice Warriors to be much sleeker'. They showed me this lovely design of this kind of sleek rubbery thing, but I haven't got a a sleek figure so it didn't look quite the same when I was wearing it!

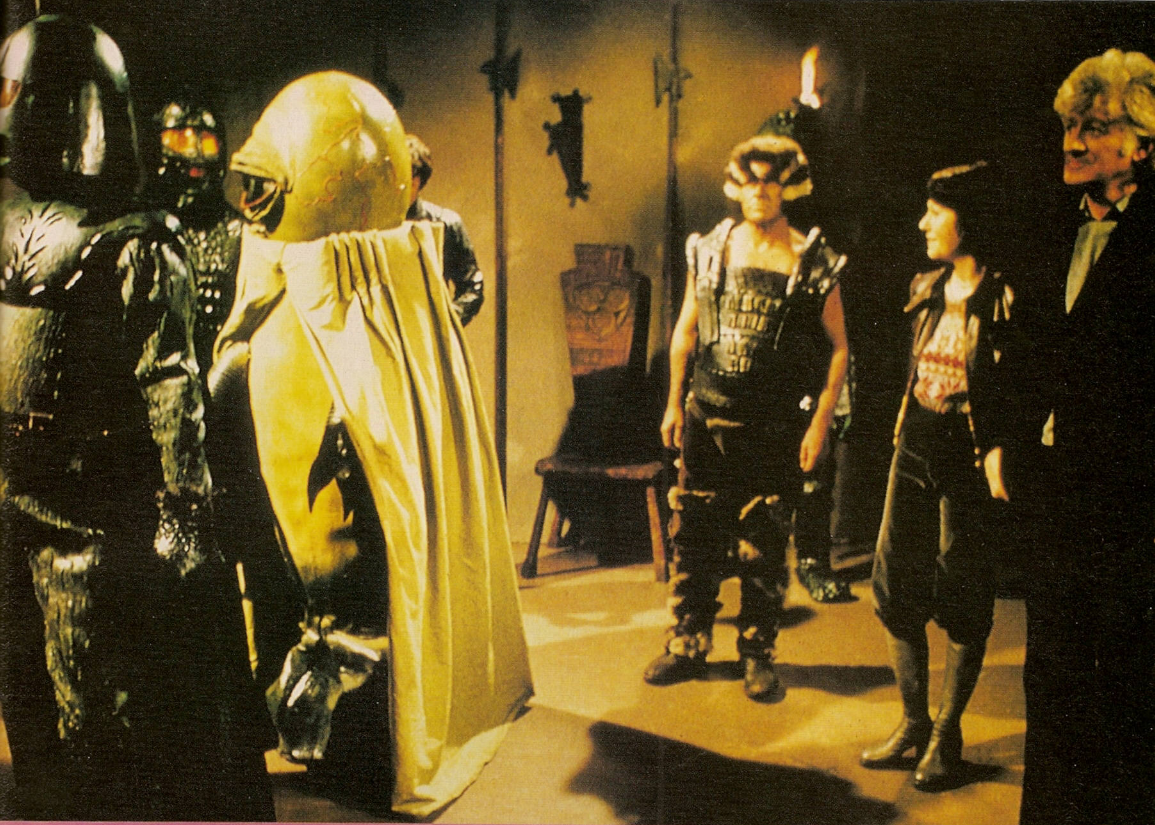
KARATE CHOP CUES

"Because of the limitations of the costume and the make-up, there wasn't much you could do in the way of character development and the costume dictated much of the action – like the slow, lumbering walk and everything – it wasn't something we consciously decided to do, it was just the way things developed. We couldn't do much else."

Getting into the costume was a long and complex process. "On the first morning particularly, it was quite a long job because they were doing a few last-minute experiments.

"They started off with a latex suit, and then there was the helmet which came down to end-of-nose level. The bottom half of my face was still visisble, but they they started sticking little pebbles of stuff around my mouth. I remember I was most upset, because I'd just had my teeth capped, very expensively, and I was there in make-up looking in the mirror, thinking

Izlyr (Alan Bennion) has trouble convincing the Doctor (Jon Pertwee) and Alpha Centauri (Stuart Fell) of his intentions in *The Curse of Peladon*. Photo © BBC Video.



Azaxyr (Alan Bennion) claims to represent the Galactic Federation in *The Monster of Peladon*. Alpha Centauri (Stuart Fell), Gebek (Rex Robinson), Sarah (Elisabeth Sladen) and the Doctor (Jon Pertwee) are less than convinced. Photo © BBC.

'Oh, the teeth look good don't they?' and then Michael Ferguson came in and said 'I think we'll have the teeth blacked out as well!' So I disappeared completely!

"Incidentally, I can remember my first fitting for the costume. I had to go to a place in Battersea and to get to the address I'd been given, I had to go down a little alley way. A sign over the door said *South London Refrigeration Company*! I thought that was taking realism a bit too far. It turned out it was the building next door I wanted."

The principle problems Alan experienced with his costume involved seeing and hearing properly. "They put transparent orange gel in the eye holes and then, for some reason, they put a very fine mesh, a sort of wire netting, in as well. Then they discovered that the gel was glaring into the cameras, so they came round with some anti-glare spray, which meant I could hardly see a thing!

"Because hearing was so difficult I couldn't hear a cue. If I had the first line in a scene, the floor manager would normally give me a first kind of hand signal to start. However, I couldn't do anything, so he had to give me a karate chop on the back of the legs.

"The claws were another problem. One of the hardest things was keeping my right thumb in the one position. That hand held the gun and the thumb used to ache dreadfully at the end of the studio day."

Alan remembers that other actors experienced similar difficulties. "There was a lovely man called Sonny Caldinez. I started off with three Ice Warriors in my first show, including Sonny, and he survived to be the only one left by the time we got to the Peladon stories. I think he'd put on a bit of weight after the first show and his costume was very tight! Men were always running up with spanners to loosen it. I remember that he had to fall over an awful lot and he couldn't get up again, so the same little men had to come and put him on his feet again."

Basic things like eating and drinking while in the costume were also fraught with difficulty. "I think we ended up drinking through a straw actually, but you find ►

Sskel (Sonny Caldinez) confers with Azaxyr in *The Monster of Peladon*. Photo © BBC

ways around these things eventually. I even found ways of having a pee without too much hassle after a while.

"I can remember the first studio day on *The Seeds of Death* before I'd got used to the costume. I went round saying to people 'When we have a coffee break don't all just go, because there's nothing I can do!' I wasn't able to take my helmet off because I couldn't raise my arms due to the breastplate, so I was just stranded there. And, of course, what happens? Coffee break, and suddenly I'm standing alone in a deserted studio! Everyone's nipped off for coffee and left me standing there!"

THE FUN RUN

What memories does Alan have of Patrick Troughton, who played the Doctor in *The Seeds of Death*? "Pat Troughton was lovely. He's got the reputation of being a tremendous practical joker, but I don't really remember much of that, apart from something they used to call the 'Fun Run'. We used to record , I think, on the Friday, and on the Thursday morning we always had the Fun Run, which was a wonderful way of relaxing the company. You'd been concentrating all week on getting everything right, then Thursday morning would come and we'd say 'Right, we'll have the Fun Run now' and everybody would try to think up ways of being funny. Some succeeded, some didn't."

The killing sequences looked very impressive on screen; Alan recalled how the distorting effect was achieved. "They used a tin foil sort of thing. It was a kind of soft mirror. Like all the best effects, very simply done. I don't think it was done in post-production – I'm pretty sure it was live. They had to have lots of breaks in recording, because the effect was done in about five or six different stages and they had to keep locking off the camera so that it didn't move. That way the image didn't suddenly jerk when they joined the bits together. It was quite a complicated process, but I think we did it in sequence."

There was a break of three years before Alan returned to the programme in 1972's *The Curse of Peladon*. "Yes, I can vividly remember the first rehearsal for that story, by which time Jon Pertwee was the Doctor. I was walking round the rehearsal room as I knew I would have to walk once I got the rubber boots and things, and Jon Pertwee thought it was hilarious! He was falling about, because there was this strange actor gallumping about the studio in perfectly ordinary trousers and jacket, and he didn't know what the hell was happening!"

The Curse of Peladon also saw the addition of a cape to Alan's costume. "I asked for that cape because I felt that my original costume didn't make my figure look its best. It gave me more bulk and a bit of 'top'. Without the cape, I felt I looked a little bit like a kind of pregnant lizard.

"Another thing was that my costume had changed since the first one, when they rang up again and said 'Alan was the Ice Warrior. The Ice Warriors are coming back and we'd like him to do it again.' They discovered that the costume had gone missing, so they had to cobble one together very quickly, which wasn't much fun. I think that was another reason that I had that little cape – to hide the dodgy bits of the costume!"

In *The Curse of Peladon* the Ice Warriors were, of course, no longer the villains. "Yes, I found that a bit strange, although that change in direction from my previous story didn't really cause me that many problems. I still had to do the same voice, and there was very little you could do with things like subtle inflection."

"There was a marvellous cast for that one. David Troughton was in it as the king and there was that lovely man, Geoffrey Toone, who played a kind of grand vizier character called Hepesh."

The Alpha Centauri costume, in keeping with the very high-pitched voice of the character, is remembered as being one of the show's most original outfits. "Well, it was a bit funny, because it had little net curtains, or something, around it, and one big eye. Stuart Fell was in that, but the voice was done by the lovely Ysanne Churchman who later became Grace Archer! Ysanne would be sitting behind the screens in the studio somewhere with a little monitor, doing the voice live, and Stuart would be making the gestures on the set."

DEATH BY STRETCHER

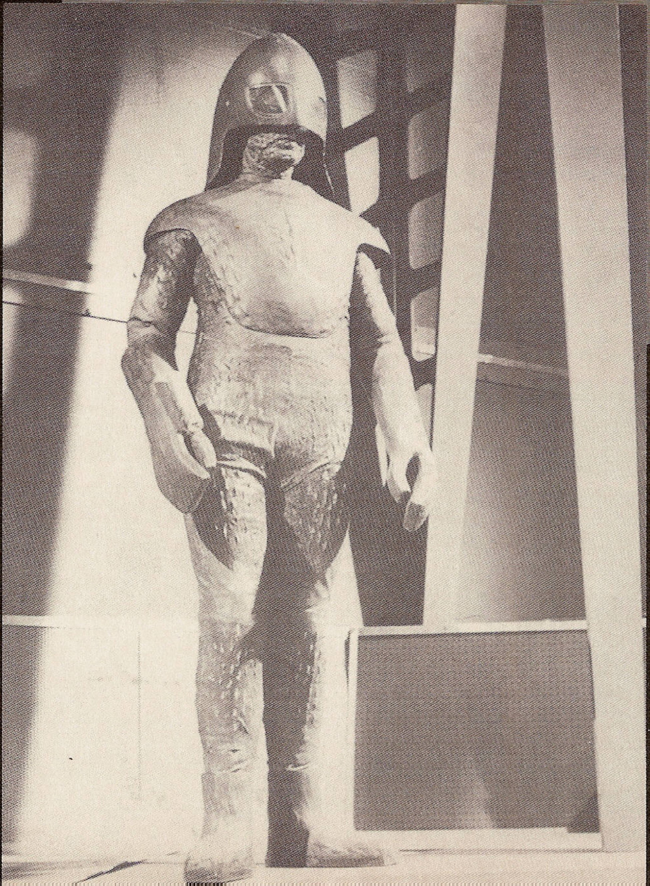
Alan's final rôle in the series to date was in *Curse*'s sequel, *The Monster of Peladon*. By 1974, Alan and Sonny Caldinez had established themselves in their rôles. "We were quite a team by then! I think it was probably the the fact that they knew we more or less fitted the costumes. I think it got to the point where we'd done the job before and they liked our work, so we were automatically contacted."

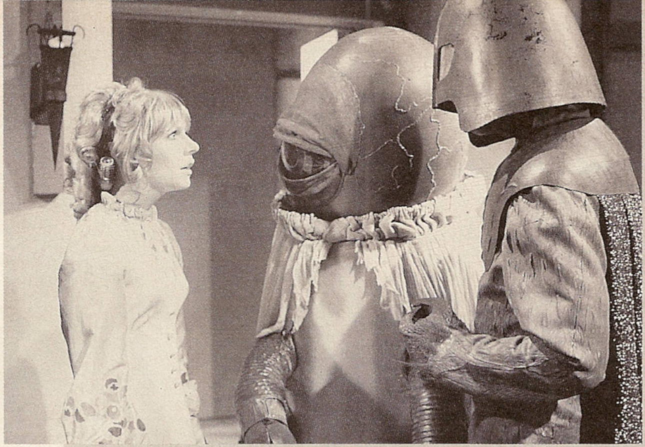
The story is notable once again for its strong cast. "It reunited several of us who had been in the first one, and brought in quite a few others. Donald Gee was in it, playing a renegade human called Eckersley, who'd got hold of some kind of projection unit and was projecting the ghost of Aggedor around.

"Nina Thomas played the young queen, with all that wonderful red hair with the white streak down the back. One of the nice things that came out of that story is that she is now one of my best friends."

Towards the end of filming, Alan was very nearly garotted! "At the end of the story I had to lie on a stretcher and be carried into a room. I was wearing my fibreglass breastplate, which was very uncomfortable, because I couldn't raise my arms properly. It was slit down the back so that I could prise it open and slip it over my shoulders. That was the theory anyway,

Slaar, the Ice Lord (Alan Bennion) from *The Seeds of Death*. Photo © BBC Video





Jo Grant (Katy Manning) protests her innocence to Centauri and Izlyr in *The Curse of Peladon*. Photo © BBC Video

but of course lying on a stretcher made that impossible. The stretcher was really just a piece of canvas in a sling between two poles and, as I was picked up, the canvas poles came together and squeezed my breastplate very tightly, so that I couldn't breathe. It was a nasty moment. I had to ask them if they could possibly put two little batons across the stretcher to stop it happening again."

The Monster of Peladon was, of course, the penultimate story in Jon Pertwee's five-year reign. "I think we knew that Tom Baker was taking over. There was a feeling that it was the end of an era, because the script editor and producer had also decided to leave, but I don't remember anything particularly out of the ordinary. I mean actors are always finishing one job and starting a new one, so it's a very common occurrence. So I think it would be the fans more than anyone else who would sense that."

The director of the two Peladon stories was Lennie Mayne, who Alan has particularly fond memories of working with. "Oh, I loved Lennie Mayne! He made rehearsals such fun! There were jokes all the time, and he was very down-to-earth and made liberal use of, shall we say, colourful language! He kept reminding me of James Cagney, maybe because they'd both been hoofers in their younger days.

"I suppose those stories were quite demanding for a director, with all the weird and wonderful costumes, but it didn't show. I don't think Lennie would have found *any* story difficult to direct!

"I think the second one, *The Curse of Peladon*, would have to be my favourite. It's hard to give a reason, I think it was just a feeling about the show. It might be something to do with the excitement of working with Lennie Mayne for the first time.

"I did watch some of the episodes that I was in, just to see what they looked and sounded like. I watched them in a sort of 'distant' way. I certainly didn't take any note of the plot. I'm not very good at understanding plots anyway, especially of shows like *Doctor Who*. I was concentrating more on what looked like in close-up I suppose – could you see those bits of my eyes that didn't have make-up on? Things like that.

"The main thing I learnt was that I always seem to learn when watching television. Trust your director from the technical point of view – they know what they are doing.

"I think I was glad I took on the rôles of the Ice Lords. I have played more interesting parts – people with psychological problems and so on – but I think *Doctor Who* is what I'm best remembered for. I don't get masses and masses of correspondence about it, but the letters I do get are usually about the show. I wouldn't be asked to do an interview about anything else I did so long ago, but it certainly doesn't phase me. The difficult part is remembering everything. I was a different person then."

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SOUNDHOUSE

Photo © BBC

Austen Atkinson-Broadbelt's interviews with the key sound maestros of the *Doctor Who* world continue. Liz Parker, the composer of the soon-to-be released score of *Timelash,* reveals that whatever technology you use, it's *got* to be funky . . .

Electronic sound has few practising female champions. Of those that do work in the field, Liz Parker is probably the most distinguished. Known to sci-fi fans for her sound effects work on *Blake's 7*, she has also distinguished herself as being the only woman ever to score incidental music for *Doctor Who*. Known throughout the world for her work on the award-winning natural history programme, *The Living Planet*, Liz' s first creative radiophonic task was generating sound effects for *Doctor Who*.

"I first heard about the Workshop when I was doing a postgraduate degree in recording at the University of East Anglia in Norwich. I thought, 'Oh God they sound fantastic, I'd really like to go there!' Of course I didn't really think that I would, but I joined the BBC as a studio manager after leaving university and then got an attachment to the Workshop which was the way to do it at that time."

THE STONES TAPE

I asked Liz how she came to provide the sound effects for the 1978 story *The Stones of Blood.* "Well Dick Mills, who normally handled all the sound effects, had disappeared off on holiday or somewhere! It was an incredibly hot August Bank Holiday. I remember working in what became the engineers room and feeling lost. I didn't really know how to approach it. Dick had been very trusting as I was only there on attachment. Maybe he already wanted to see how I did, thinking that I might join in the future. I remember working with tape machines and manipulating the tape, slowing it down etc. because that's how we worked. *The Stones of Blood* , if you remember, features stones that came alive. There were two elements to their sound: the gravelly bit and the heart beat. So I was working on those and there were a few other magical effects which I used the harmonizer (a modulator which allows a sound to be treated in harmony with another sound) for. They were the first sound effects that I'd ever done and it was quite a challenge. I remember being absolutely petrified whilst doing it! But I knew if I wanted to get on, I had to do it and it had to be good. In at the deep end and I swam!

"When you're doing sound effects it's very important that the sound matches up with the object that it's portraying. It had to be heavy and gritty and it also had to have a pulse which just had to be a heart beat. Occasionally you hear sound effects that are completely wrong for things and they show how important it is to get it right. I often hear things and think, 'Wow! I must use that for something.' So you're always tuned in to sounds. It's just entirely natural for me to think in those terms.

"I was very lucky when I got in, in 1978. I took over a series called *Blake's 7,* from Richard Yeoman Clarke. I'd just finished my attachment here having done *Doctor Who – The Stones of Blood.* Richard Yeoman Clarke decided to leave in November whilst he was half way through *Blake's 7.* I said, 'Yes I've done *Stones of Blood,* I can take on a major science-fiction series, give me the job!' I was lucky, or maybe it was destiny. Must have been destiny! I was very sure that I wanted to be here.

"It must sound like I spent my early life in trepidation! I suppose that I did actually, because I was so desperate to get it right. *Blake's 7* was a heck of an undertaking. I'd never been to a dub on my own, in charge of the whole thing. It was just a nightmare! Richard Yeoman Clarke had established some of the sounds like Orac and the hum of the *Liberator* . . . heck it's all coming back! From there I was free to take it where I wanted. It developed, so we did a little bit of incidental bedroom music for Servalan (the show's principle villain). In one scene I remember I wrote quite a lot of space music. To me that sort of music was far more appropriate than acoustic music and I really wish that I could have done all of it. But Dudley Simpson was well-established and that was that.

"Obviously if one was approaching a sci-fi series today, like *Red Dwarf,* I wouldn't dream of doing sound effects for it unless I was doing the music as well. I think we've learned that orchestras are not effective for television sci-si really. Today, a good strong piece of science-fiction music with a bit of a beat and a rhythm track could be really effective. But I have to say that *Blake's 7* was a brilliant series. It was pretty hairy to do sometimes, but I loved it!

"There was an enormous rivalry between *Blake's 7* and *Doctor Who*. I suppose in the Workshop there was a little bit of rivalry between Dick and I, but it was friendly rivalry. I always reckoned that *Blake's 7* was treated as the underdog to *Doctor Who*. But really it was all good fun. Sometimes Dick would help me out, if I went and asked how he would set about doing something, and so I learnt a lot."

WORKSHOP WOMEN

Liz Parker's work becomes all the more important when noting how few women there are in the field of special sound/incidental music. I asked Liz if it angered her that so few women worked in the field. "It doesn't anger me. I think it's wrong to make special exceptions of people. But I've had to work quite hard and if I can do it anyone can. If people wanted to do it they could. If you look in the acoustic music field there are some very strong women writing for and using orchestras. There's no-one really in the synthesiser field.

"It's hard to get into the Workshop. I'm very, very aware that if I hadn't made it into the Workshop I wouldn't have achieved the range of stuff that I have achieved. I would probably be stuck in my natural history idiom, doing fairly gentle stuff and muzac. What the Workshop has allowed me to do is fulfil my potential. In the twenty-first century I'm sure women will be equally involved in all fields. Many of the schools around me have beautiful electronic studios and so all of these girls and boys are going to be learning from thirteen and fourteen. Once they start like that it's much easier to go on to university and then get their own studio."

How would you advise young people to get into the industry? "Do everything you can to encourage your flame, the flame of inspiration. Get on with writing music, getting it performed and recorded, build up your demo tape. Write incidental music for your school productions. If you've got electronic instruments, do it electronically. Go onto university and get involved with the TV and music societies. Meet people, engineers, musicians and just get whatever experience and contacts you can. People make low budget films at university – go out and find them!

"It is important to remember that if you've got the right approach then technology is not that important. You have to be absolutely creative – do a bit of thirteenth century plain song, do a bit of eighteenth century pastiche, you have to do a really funky signature tune and create sound effects. You also have to use those sound effects within music; so it really is an all embracing job. It can be incredibly hard work, like on *Talk of the Devil* which I did for Radio One; I was up 'til the early hours of the morning breaking my back on the thing. The end result can give you a wonderful buzz, but it can be hell and a half getting there!"

Many have suggested that Liz is the new Delia Derbyshire. I wondered how she felt about this label. "I'd be very flattered because I think Delia Derbyshire did some really fantastic things. But I would like to think that I was doing the same type of thing but in a Nineties way. She was working in the Sixties doing wonderful, experimental stuff. I couldn't do that now, it wouldn't be right. But what one is trying to do is find new ways of doing things; new ways of approaching sound. So in that respect I would love to think that I was like her."

BUTCH BORAD

Do you see part of the Workshop's role in television and radio as a research and development environment for sound? "I think that is a very important side of things which outside studios would probably not have. It's certainly an area which I hope will avoid cut backs. With Producer Choice (a system whereby producers have the option to employ non-BBC staff of their choosing) it may well be an area that could suffer. I hope we can still develop experimental sound. I still do a lot of sound manipulation and it certainly shouldn't disappear. By having this vast range of equipment we can develop new ways of using sound and to produce work which has a unique quality. Some people see the Workshop as producing an arty farty sort of output, but really we have an incredibly diverse output."

Liz created some very heavy music for 1985's *Timelash* . I asked her if she felt that her score demonstrated a feminine view of how *Doctor Who* music should sound. "Sometimes my music is a defence against accusations of being too feminine. Often one has to try that much harder. My *Doctor Who* music for *Timelash* was quite consciously butch. I don't think I could put a particular characteristic on it, except to say that at all times I want my music to affect the listener. I want it to do something to you, whether consciously or unconsciously. I like combining real instruments with electronics. I certainly wouldn't try to emulate a session musician, unless I had to. It all depends on what the programme needs. But if you've got a melodic line a lot of the time, then it would be better to use a session musician. It's about one hundred pounds to use a session musician – not hugely expensive. In actual terms of the finished product it's well worth it. Money well spent! I'm also very interested in pushing music and sound effects in new directions. Creating mood, you can't really define it. Using sounds in different ways; combining it with music.

THE LIVING PLANET

"I really felt that *Timelash* demanded a totally electronic score. I wanted it to be brash, bold and strike force. Again it was another thing which I became very nervous about, although of course I wanted desperately to do it. Just to show that I actually could do it. Everyone else at the Workshop had been going on about doing *Doctor Who* and because I had been working on *The Living Planet*, I couldn't have done it before then. It was a very good antidote to *Living Planet* because it demanded a totally different approach. I do remember positively enjoying it; it was such fun. It was just so ridiculous; those huge clanking sounds which came off the synthesiser I was using at the time. It's dead now, defunked, but at the time the PPG was a wonderful machine, very creative and way ahead of any other synthesiser.

Liz Parker at work in her studio. Photo © ARAB

Romana (Mary Tamm) appears inadvisedly relaxed in the company of one of *The Stones of Blood*. Photo © BBC

"The PPG was a devil to work on and took ages to understand. Brian Hodgson always says that I was the only one who could understand it! It was like the MG owners club! You musically had common bonds of frustration when it went wrong! The sound library, the samples and the combination of the samples with the analogue synthesiser meant that it had a vast range of sounds. All of which were used on *Timelash* .

"I heard *Timelash* just recently. Dick Mills was very kindly looking for it. He didn't realise that I had done a *Doctor Who.* He was collecting all the music together but it wasn't in the library. He was determined to find it and he did, stuck on a shelf beside my door. I thought that I'd better have a listen to it. The signal to noise ratio was brilliant, I'd obviously recorded it very high so it really builds up. It was really good! I do remember being very into it. Its really nice that it's coming out on CD.

"Having lost the score for *Timelash* for so long, listening to it again was great! I really liked it – it was as good as anything and I really sympathised with it. It's aged really well. It was very much me and the way I approached *Doctor Who*. If I did another story it would be different, but I hope that it would still have that stamp of individuality."

Threatening to strand Liz on a beautiful island somewhere on the sunny side of Karfel, I promised to allow her one luxury; the opportunity to take some of her favourite music with her. "*The Living Planet* record would have to go with me! It brings back all of the memories and hardship! Peter Gabriel's *Last Temptation* music was just so wonderful. I think I'd also take Thomas Tallis' *Motet for Forty Voices.* They're both very atmospheric pieces. Of my work, I think I would take a compilation of some of the harder stuff; of which *Timelash* would be a part."

Prelude

Birthright

The Great Rift Valley, March 1926

The Doctor stretched out his arms expansively, as if to encompass the entire African continent, and gazed down at the vast savannahs of Ngorogoro. The air hung heavy with the smell of the thorn trees and of sun-baked soil. Down below him, in the greatest natural crater known to mankind, thousands upon thousands of lion and gazelle, buffalo and zebra were born, lived and died without ever knowing the world outside, the world of men and war, of love and hate, of treachery and deception.

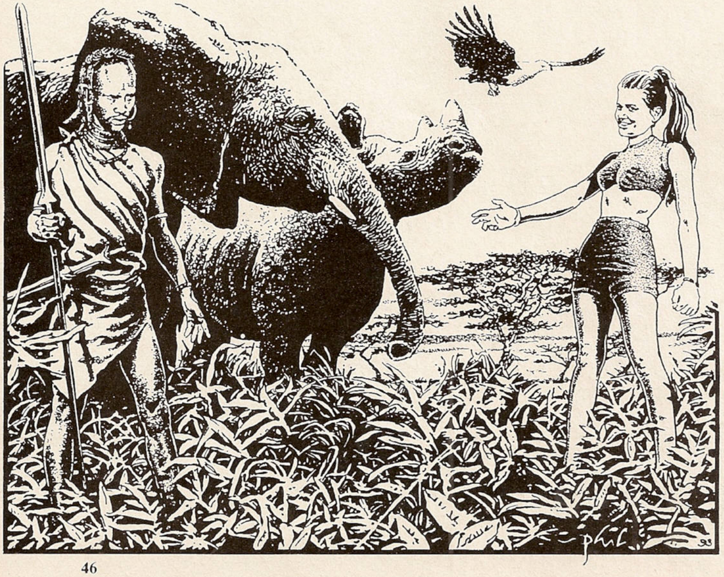
It was going to be a long time before they were all extinct, the Doctor thought sadly, remembering all too clearly when he witnessed the very last lion on Earth being shot dead on this very spot.

Ace was singularly unimpressed. She'd joined the Professor to see the Universe, not prat around in some arid wilderness in the middle of the Great Rift Valley. If his idea of fun was being an extra in a David Attenborough programme then he could forget it.

"This is an enchanted place, Ace," said the Doctor. "The cradle of humankind – the place where the first *homo sapiens* lifted her eyes heavenwards and wondered. I've been coming here for a long time now: the hills and the mountains are like old friends." He gestured towards the mountains, purple and blue in the distance. "Kilimanjaro, the highest mountain in Africa," he said, indicating the snow-capped peak. "And Mount Meru. And Mount Kukuruk . . . "

"Wrong!" gloated Ace, and pointed to the Baadeker (2002 edition) that she'd insisted on borrowing from the TARDIS's library.

The Doctor sulked. "Well, perhaps not now – but it will be . . . A friend of mine will live there one day . . . "



Ace looked curiously at the Time Lord. Every day she was learning to trust him more and more, but even now there was something undeniably spooky about a man who could travel into both the past and the future. How much did he know about what was going to happen? How much did he know about the future? The future of the Earth? Charlton Athletic's chances in the Cup? Her own personal future?

She was about to ask him when she spotted a tall aristocratic figure in the distance, standing, stork-like on one leg on the plain. He'd been there for a long, long time, so much a part of the African landscape that Ace hadn't noticed him until now. He turned slowly and slowly looked up to them, and waved.

The Doctor waved back and took Ace by the hand, leading her to the figure whose simple red shuka, or toga, belied his status as chief of the Maasai race of Eastern Africa.

"Greetings, Doctor," he said, in his native tongue. "It has been a long time."

"Greetings, Naikosiai," the Doctor said in the Maa tongue, and then reverted to English for Ace's benefit. "Might I introduce my companion, Ace?"

"Greetings, Ace," said Naikosiai in almost perfect English. "The Doctor here has spoken of you often. It is good that I finally meet you."

Ace looked challengingly at the Doctor as if to say: *And what have you been saying about me this time?*

"Naikosiai, I have an urgent task elsewhere," the Doctor said guiltily. "Would you look after Ace for a few hours?"

This was the first Ace had heard of it. "Hey, if you're going off somewhere interesting then I'm coming too!"

"Not this time,Ace," the Doctor said cryptically. "This is something I have to do on my own . . . Naikosiai is an old friend of mine, he'll take good care of you . . . "

Ace started to protest but the Doctor was already making his way back to the TARDIS.

39 Dean Street, Soho, London 1909

The white-haired old lady crushed the crepe de Chine dress to her lined and tired face, smelling its luxury, and smiled. It reminded her of the summers of her youth, when her parents would take her and her brother, Edward, over to Paris, on their way to the South of France.

"Doctor, they're beautiful," she said, and indicated the chic dresses which were spread out all over the bed. "But who are they for?"

"A young friend of mine," he said.

Margaret regarded her old friend with a knowing twinkle in her eyes. "It's about time," she chided fondly. "A man such as you should not be alone. You spend far too much time by yourself as it is . . . It's not healthy."

The Doctor coloured, and touched the Aztec brooch which he had taken to wearing on the lapel of his jacket as if it were a talisman. "She's just a friend, Margaret," he said hurriedly. "Her name's Benny."

Margaret tut-tutted. "Benny!" And what sort of name is that for a young woman?"

"She's a . . . foreigner," explained the Doctor. She'll be arriving shortly. Do you mind if she has the spare room, Margaret?"

The old lady smiled: she'd known the mysterious Scotsman for more than half her life, and yet he still treated her as if she were the mistress of this spacious apartment in the heart if London's Soho, when in fact it was he who owned the flat. And if someone had told Margaret that he also owned half of London she wouldn't have been at all surprised. He was a strange one, was Doctor Smith. Strange but also the kindest, most gentle man she had ever known.

"Any friend of yours is a friend of mine, you should know that by now," she said, and added: "After all, we've known each other for – what is it now?"

"Forty-two years," said the Doctor.

"That's right. And this is your home, after all," the kindly old woman reminded him. "I just look after it for you. Why, I'm little more than your housekeeper . . . "

"You're more to me than that, Margaret," the Doctor said, and pulled an elaborate watch chain from out of his waistcoat pocket. "I have to go now," he said guiltily. "I have an appointment at the bank . . . "

Margaret looked accusingly at him, making him feel uncomfortable: there was very little he could keep from this old lady.

"I wonder if you could pick up some books for me . . . " He handed her a grubby business card: *Jared Khan, Antiquarian Bookseller, 31½ Museum Street, Bloomsbury, London.*

"Of course," she said, and fixed him with a knowing eye: "And will you be back later for tea?"

"Soon," he lied. "But perhaps not for tea." Margaret nodded wisely: her old friend need say no more.

The Doctor opened the door, but before he left the apartment he paused, and, without turning around, he asked: "By the way, Margaret, what are your favourite flowers?"

Margaret frowned: it seemed a strange question from one who she normally never considered the sentimental type. "White lilies," she said. "But what makes you ask?"

"Just curious, my dear, dear friend, just curious," the Doctor said and brushed a tear from his eye, as he remembered the first time he had ever met Margaret.

And the day that she had died.

Coutts Bank, The Strand, London, February 1868

The horse-drawn hansom cab rumbled to a halt outside the exclusive Coutts bank in the Strand, London, in the thirty-first year of the reign of Victoria, Queen of Great Britain and Ireland and soon-to-be Empress of India. The Doctor leapt sprightly out of the cab, and offered his hand to the pretty young woman accompanying him, who lifted her long skirts to avoid the rubbish strewn in the gutter before the bank's imposing facade.

She looked around, breathing in once more the sights and sounds of the greatest city the planet had ever known. It was good to be home, she thought, even though it was only for a short while.

She looked curiously at the Doctor: he had changed his appearance and it was hard to reconcile the impish scruffily-dressed tramp with the more saturnine creature before her.

But no matter, he had brought her here in the TARDIS, and beneath his external appearance she could still catch the essence of the man she had once loved and respected above all others, after her father. He had once talked of his family; it was only now that he had returned to her that she realised that she – and all the others who had ever travelled with him – were the only family he had ever known.

"You're glad to be back in your own time, Victoria?" the Doctor asked, in that curious Scottish burr of his.

Victoria Waterfield smiled nostalgically. "I miss it sometimes," she said. "But I'm happy in the twentieth century with my adoptive parents . . . "

"I'm pleased," said the Doctor and surprised himself by meaning it. "We are here for some very important business you know . . . "

Victoria sighed. "I know, there are papers to sign, letters to be sent, monies to be transferred . . . "

"Are you sure it won't upset you?" The Doctor's concern was genuine.

"Father is dead," said Victoria philosophically. "He died on Skaro, a victim of those horrible Skaro creatures . . . "

"We know that," said the Doctor. "The authorities think he died in a house-fire in Canterbury . . . "

"I'm his sole heir," Victoria continued. "And I can do with his money and his properties what I want . . . "

"It must be your own decision, Victoria," the Doctor said.

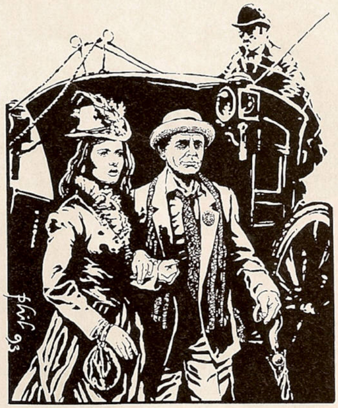
"I trust you, Doctor," Victoria stated categorically. "I'll do what you want me to do . . . And after that, Doctor . . . "

"Yes."

"I'd like to see my aunt," she said. "It's so long that I last saw her. She's the closest family I have now . . . apart from you, that is."

"Of course you may see your aunt," said the Doctor, as he opened the door to the bank for her. "I've already told her that you would be visiting today. And if I know Margaret Waterfield, she's already put the kettle on!"

The Great Rift Valley, March 1926



"Well, you took your time getting back," grumbled Ace as the Doctor opened the doors of the TARDIS which had materialised just in front of the red mud-hut where Ace and Naikosiai were waiting for him. The sun was sinking low over the horizon, and in the distance could be heard the sound of the African predators as they awoke from their day-time torpor to begin their nocturnal hunt.

"Was I away for long?" asked the Doctor.

"Hours."

"It feels like years to me," he admitted. "Has Naikosiai taken good care of you?"

Ace looked affectionately at her new-found friend. "It was well wicked, Professor," she said. "he showed me lion and rhino and elephant and . . . "

"Just like *Out of Africa* then," he chuckled, and bade goodbye to the Maasai chief. He led Ace into the TARDIS and began to operate the dematerialisation circuits. "And was there anything else Naikosiai showed you on your mini-safari?" he asked.

"Nah, not really," she said, and then frowned. "Apart from the termites, that is . . . "

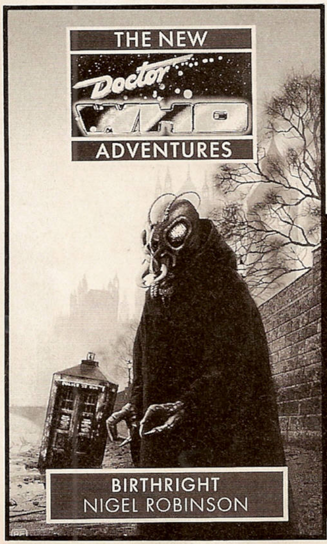
"Termites?" asked the Doctor, trying to sound casual.

"Yeah, hundreds and thousands of termite nests," she said. "If I ever get back to Perivale and Miss Crickleshank's biology classes I'm going to be the world's expert." She glanced suspiciously at her friend. "Why do you ask?"

"Just curious, Ace, that's all," he lied, as the TARDIS vanished from Earth, en route for the colony world of Terra Alpha.

So, thought the Doctor, almost guiltily, *the pieces are all in place – and the game can now begin . . .*

Nigel Robinson



Doctor Who - The New Adventures: Birthright
Written by
Nigel Robinson
with a cover by
Peter Elson.
Published by
Virgin/*Doctor Who* Books on
19th August 1993
at £4.50

SHELF LIFE

Craig Hinton explores Peladon, Skaro and Antykhon, with only some CDs for company!

Well, don't we live in exciting times? After nearly four years, *Doctor Who* returns to production, and it feels rather odd looking back at the past of the series when everyone else's eyes are fixed on November. Odd, but satisfying, especially when I have to review gems such as *The Curse of Peladon*.

Sadly, I found the cover a bit of a disappointment: I do hope that Andrew Skilleter's renditions of Jon Pertwee's Doctor (looking like he's had all his teeth removed) and the Ice Lord Izlyr (who looks like he's got hayfever), with a glove puppet Aggedor popping up between them, doesn't put too many people off, because *The Curse of Peladon* is superb.

The story gets off to an intriguing start. We are clearly on some feudal planet, where the old ways – religion and tradition, as represented by the High Priest, Hepesh – are in direct conflict with Chancellor Torbis and the newly appointed King (played by Patrick Troughton's son, David). They want Peladon to join the Galactic Federation, and take advantage of all the benefits that membership will bring (sounds like getting an American Express card, doesn't it?) Moments after a heated debate, the Chancellor is killed, and Hepesh claims that the eponymous Curse of Peladon is upon them. And then the TARDIS arrives . . .

FINEST HOURS?

I can clearly remember watching this story (power cuts permitting) back in 1972, and being terrified by the collection of horrible monsters – they're actually the delegates from the Federation, on Peladon to assess its application – that appear. And now, over twenty years later? Well, the delegate from Alpha Centauri, whose shrill tones are reminiscent of *Spitting Image*'s puppet of the Queen, is nowhere near as obscene-looking as rumours would have you believe. After the initial hilarity of its appearance, we are shown a sympathetic alien being that just begs to be liked. Even Aggedor, rarely seen in full thus preventing disappointment, is quite frightening at times (and very cuddly at others). Sadly, Arcturus is nothing more than a second-rate Dalek with an absurd head in a fishbowl and an irritating voice. But the true stars of this tale have to be the Ice Lord Izlyr and his lieutenant, Ssorg.

After two stories featuring the Ice Warriors as major villains we also are on the side of the Doctor, with his initial distrust of the Martian representatives. The rest of the story is a murder mystery cum political thriller: who is trying to wreck Peladon's chances of entry? We have an obvious suspect in Hepesh, but is there a traitor amongst the Federation delegates? If so, will exposure lead to Galactic war and the inevitable destruction of Peladon?

The acting throughout this story is of the highest calibre. Izlyr, the second of Alan Bennion's three appearances as an Ice Lord, is noble and just, giving credence to the idea of a new society of Ice Warriors, dedicated to the pursuit of peace. It is hard to believe that the same person played the sadistic Slaar in *The Seeds of Death*, and the bullying thug Azaxyr in this story's first sequel, *The Monster of Peladon*.

Although I've always had a soft spot for Katy Manning's Jo Grant, I've always consigned her to the 'screaming second-raters' pile. But her rôle as 'Princess Josephine of TARDIS' has shown me the companion in a completely different light – although her dress sense is as appalling as ever. From the way she takes over the Federation delegates' council, to her touching scenes with King Peladon, *The Curse of Peladon* really has to be Katy's finest hour.

What of the King Peladon? Troughton's performance is arguably a little too fey for a feudal king, but you really are convinced of his love for Jo and his sadness over a close friend's death.

Lennie Mayne's direction is unfortunately a little uneven, but when it shines, it really does shine. I don't think things are helped by the bizarre costumes of the Pel nobility: clashing purple silks, tight little shorts and vast glittery collars which would have done *Blake's 7's* Servalan proud, do tend to distract the eye.

As the TARDIS dematerializes in front of a bemused Amazonia, I felt a real sadness at leaving the world of Peladon. Like the Doctor and Jo, I too wanted to see the King's coronation. With Peladon, Brian Hayles has created yet another convincing *Doctor Who* society. Indeed, so convincing that this story has spawned not just one, but two sequels: *The Monster of Peladon*, two years later, and next year's *The New Adventures: Legacy*.

SUPERIOR STORIES

Still looking backwards, and the second of John Peel's Patrick Troughton Dalek novels: *The Evil of the Daleks*. Last month, I was less than complimentary about his novelisation of *The Power of the Daleks*. Is this one an improvement?

Thankfully, it is. Even though I strongly believe that *The Evil of the Daleks* is a superior story to *The Power of the Daleks*, that isn't what makes this book a winner. Perhaps Peel had more time to write this one: it definitely lacks the 'first draft' feel of its predecessor. All the characterisations are well-rounded, from the minor rôles of Kennedy and Hall, to the tragic figure of Edward Waterfield, a man betrayed by his friends and finally murdered by the Daleks.

As with his other Dalek novels, Peel has written this one with the hindsight that twenty-odd years of future Dalek mythology brings. The book begins with the Emperor – the majestic behemoth, imprisoned at the very centre of the Dalek Empire – pondering over the hammering that the Daleks are taking at the hands of the Thals, humanity and the Draconians. Facing the unthinkable – the final defeat of his species – it plans the ultimate attack on Mankind: to rob them of their humanity. And the architect of that plan will be the Doctor . . .

I'm sure that the story is well known: it should be after **DWM 200**'s Archive. A few things grab my attention: last issue, I wrote about the growth of the Daleks as manipulators and tacticians, as opposed to ruthless war machines, bent on extermina-

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1: Who wrote the script for *Ghost Light*?

....

2: Which was the last story to feature Dudley Simpson's music, transmitted in the late Seventies?

....

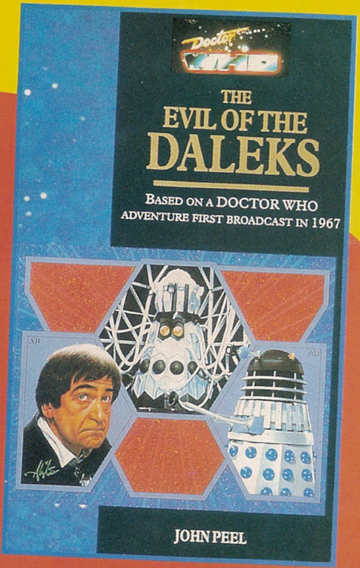
Name: ....

Address: ....

....

....

....**Date of Birth:** ....



tion and conquest. *The Power of the Daleks* interrupted that development, but *The Evil of the Daleks* brings it to the fore once again, as the Daleks' machinations lead to one of their most complex plots ever, spanning space and time as they fight for their very existence.

I've seen Episode 2, and heard the audio version, and Peel's novelisation certainly does the story justice, being both faithful and very well written. The Daleks have never been better, and the Doctor's hatred of them has never been more clearly expressed. With Peel's hindsight, the Doctor even leaves the door open for Davros, whilst gently echoing the Fourth Doctor's sentiments from *The Genesis of the Daleks*.

Enough of the past. Time to look forward to the latest of Virgin's *New Adventures*: Nigel Robinson's *Birthright*. When I read his previous one, *Timewyrm: Apocalypse*, I thought it was utter drivel. So it was with the greatest trepidation that I embarked upon a tale of a dying TARDIS, intelligent insects, and a centuries-old villain with a score to settle. I needn't have been worried. *Birthright* is probably the best *New Adventures* novel published so far.

Apart from the very beginning, the events in *Birthright* happen at the same time (in the Doctor's chronology) as those in next month's *Iceberg*, David Banks' cyber-novel. What do I mean? Well, the Doctor has his hands full in *Iceberg*, coping with the one-dimensional characters and the paper-thin plot (more of that next month), so Ace and particularly Bernice are the stars of this book – except for the beginning and the end, the Doctor doesn't actually appear. I confess, I didn't think that this would work, but Robinson's book is so carefully crafted that you don't actually realise that the Time Lord is absent: his influence is clearly seen and felt throughout the book.

One intriguing aspect of *Birthright* is that the reader is dumped into the middle of the story: one minute, the Doctor is telling his companions that they all need a break from one another; the next, and Bernice has been trapped in 1909 London for months, the TARDIS nothing more than an empty, decaying shell on the banks of the Thames. Although the Doctor seems to have prepared for this – Bernice has money aplenty, the finest dresses, and a landlady reminiscent of Sherlock Holmes' Mrs Hudson – we share Benny's near-panic at her predicament. Another endearing quality possessed by *Birthright* is that it is resplendent with that lovely, non-vital continuity that made *Lucifer Rising* and *White Darkness* such fun to read: time rams, Victoria Waterfield's aunt, the time vector generator . . . none of it vital, all of it an added bonus for the continuity nut like me.

But if Bernice is on Earth, facing a Jack the Ripper-style murderer and a cult seeking immortality, where is Ace? Also saddled with a dead TARDIS, she is on the arid, dying world of Antykhon, putting her combat experience to good use by aiding the indigenous Hairies in their guerrilla war against the Charrl. They are a believable race of honour-bound, civilised grasshoppers, desperate to migrate to a planet without such a short sell-by date. Aided by the obnoxious Muldwych, they are trying to stabilise a time gate – to 1909.

It is inevitable that the two companions will meet, and meet they do . . . with explosive consequences, leading up to one of the most tension-filled climaxes in a *New Adventures* novel.

Robinson defines every character with care, from the sexually ambiguous and quite odious Bellingham, to the evil mastermind Khan, whose quest for the Doctor has lasted seven-hundred years. At last, Benny comes off better than Ace; we finally get a good look at what makes her tick, and, as some of her hard edges are removed, she mercifully becomes less of the Ace-clone of previous books.

Despite yet another cyberspace scene (the only negative part of the book) the plot builds up wonderfully, with twists and turns that never fail to amaze. The final denouement is magnificent, depending as it does on the character of the TARDIS, something often overlooked.

Man-eating grasshoppers, time rams and a mysterious Time Lord who knows more than he is letting on: *Birthright* is the *New Adventures* book I wish I'd written. But Nigel: who is Muldwych?

MUSICAL MADNESS

To round off this month's idle witterings, I have two CDs from Silva Screen to review.

Heathcliff Blair has paid tribute to the music of Dudley Simpson, re-recording some of his more atmospheric incidental music from such stories as *Genesis of the Daleks* (hence the title: *Doctor Who - Genesis of the Daleks (the music of Dudley Simpson)*) and *The Brain of Morbius*. On the whole, it is an admirable effort, with the music usually retaining the grandeur and emotion of the original. Sadly, the occasional track – particularly in *The Ark in Space* selection – lacks the 'full orchestral' sound of Simpson, coming over as tinny and lightweight. But overall this is an enjoyable trip down memory lane. Perhaps Mr Blair could do a follow-up containing music from a few more non-video-released, pre-Baker stories?

Another well-earned release is Mark Ayres' *Doctor Who: Ghostlight*. Although I thought the TV story contained some of the most inexplicable plotting I have ever seen, I have nothing but admiration for the moody, mysterious soundtrack, which transfers to CD without effort. Something to listen to while reading the Titan *Ghostlight* scriptbook.

That's it for this issue: next time, the countdown to the anniversary continues with the first celebration video pack – yet more Daleks! ◆

***The Curse of Peladon* is released on BBC Video this month. We have *FIVE* copies of the cassette to give away in this *FREE* competition, courtesy of BBC Video. Just put your answers to the questions below on a postcard or the back of a *sealed* envelope and send it off to: Pel Poser, at the address on page 2. Entries should reach us by 14th October 1993. Usual Marvel competition rules apply and multiple entries will be fed to Aggedor!**

1: Name one other Ice Lord played by Alan Bennion in a story other than *The Curse of Peladon*?

...

2: Which other *Doctor Who* story does Alpha Centauri appear in?

...

3: Name one other *Doctor Who* story directed by Lennie Mayne:

...

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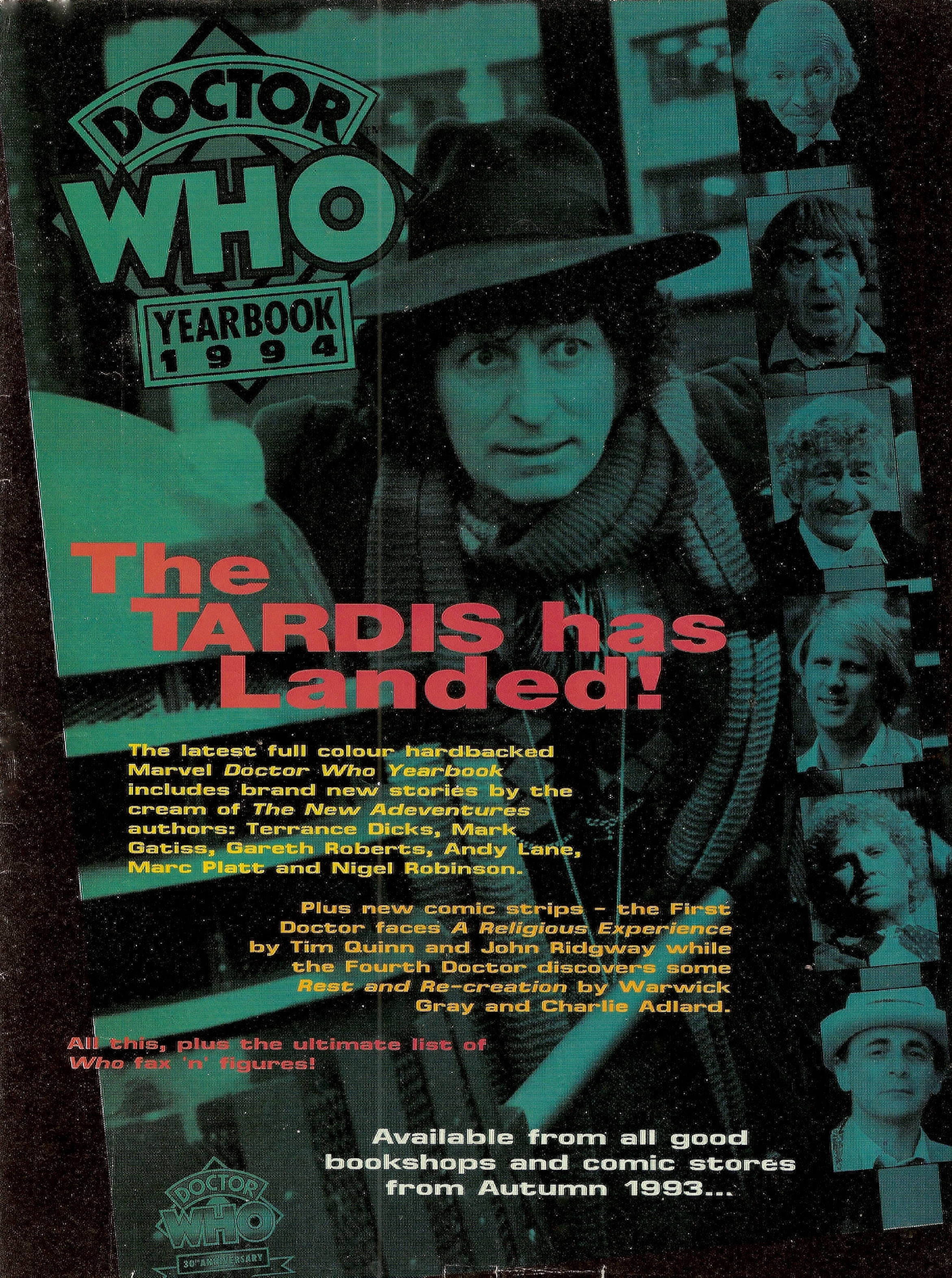

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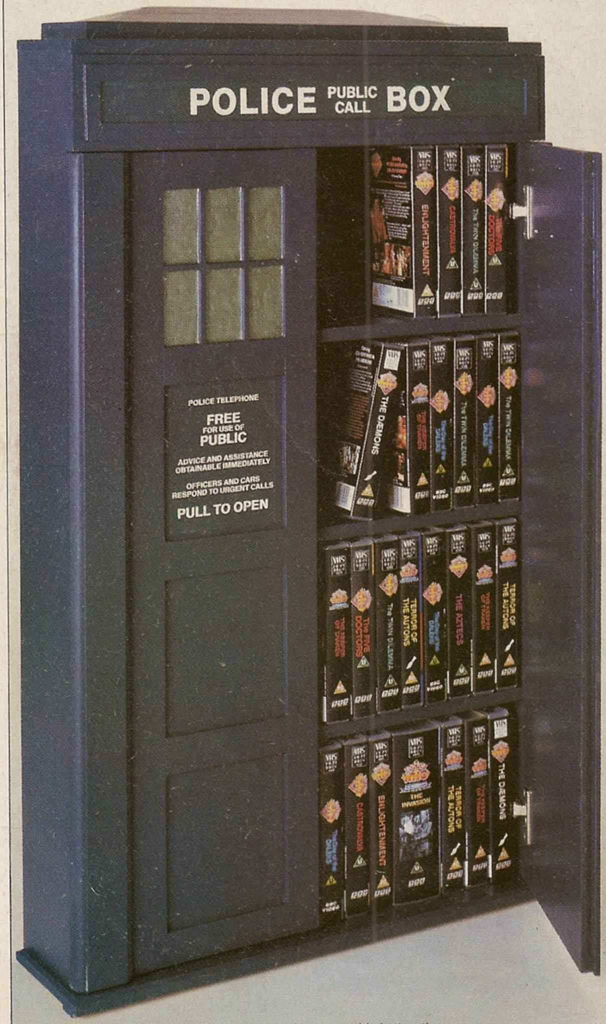
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